Name R B Gregg

Subject Weaving & other Handcrafts

Instructor

Date

J. L. Hammett Co., Cambridge and Newark

Notebook on Weaving, Spinning, Dying
& other Handcrafts

Begun Dec 31, 1930.

Richard B. Gregg
543 Boylston St
Boston, Mass.

Weaving on Hand Loom Revived in New Orleans

French Descendants Start Movement Among Clubs 1930

NEW ORLEANS, Dec. 29 (UP).—The skill of two women, descendants of early French colonists, in operating an old-fashioned hand loom has brought a revival of interest in the art of weaving.

Mrs. J. B. Dronette, of Erath, La., and her daughter-in-law, Mrs. Desiree Dronette, demonstrated their weaving craft on a loom which had been used in the family for 100 years before the Members' Council Club of New Orleans recently.

The club women have begun a movement to encourage weaving and sale of the handloom work.

Hooked Rugs for Relief

To the Editor of The Nation:

Sir: There are many families in Marion, North Carolina, who since the strike have not been able to find work. These families are badly in need of food and clothes. With the coming of winter and the school season the need is increased.

In order to help buy the things most needed some of the strikers are making hooked rugs. We want a market for these rugs, and would be very glad to send them to any central labor union, any group of people, or any one person who could dispose of one or more of them for us.

Some of the rugs are decorated with scenes from the mountains and the surrounding country and are very beautiful. Prices range from $3 to $15 according to size. You can gladden the hearts of these workers by ordering one or more rugs at this time. Correspondence should be addressed to me, Box 634, Marion.

Marion, N. C., December 20 1930 Grace Elliott

I want to learn spinning & weaving for various reasons: (1) to be doing manual work, (2) to try to produce beauty & ∴ to learn more of N's way of self expression & ∴ more unity; (3) to provide ~~health~~ means of livelihood in case of bad times in U.S.; (4) to have occupation for old age; (5) to align my work & living with my ideas re Khadi & re U.S.R. & small-scale living; (6) to prepare for single life; (7) to earn with clean conscience; (8) to have extra string to bow when I go farming & also in case of rackettering on

vegetables.

The preparation & learning is much cheaper than for any other job. I will not be respected for it, but I am to be the creator of my own ideal.

Will have to stand a good deal of scorn & ridicule.

Largest Hand-weaving Industry in the World

Biltmore Industries
Asheville, N. C.
(Grove Park Inn)

Mrs. Haines at Occupational Therapy Bata

—

Mrs. Drago, Italian spinner

A spinning & weaving film
University Film Foundation
4 Brattle St., Cambridge
sale at 40 Oxford St.

THE BOMBAY CHRONICLE

The Talk Of The Takli

P. R. M. writes in the "Leader":

I am a simple thing and anybody can understand my mechanism. I can be bought for two or three pice and even made almost without cost. I am portable and easily accessible to all. I am very light and pretty; therefore I am most popular with Ranis and Raises and young boys and girls. My production satisfies the religious want of the Pandits because I am always sacred. I can give bread to the millions of starving villagers of India, can clothe the farmers, can give livelihood to beggars, can give a dignified profession to the fallen sisters. I am in the habit of demolishing 'devil's workshops' by keeping busy all idle men's minds, if they care to turn me. I feed the weavers, the carders, the blacksmiths, the dyers and the carpenters. I can save the heavy drain of India that has been sapping her very life blood. I can affect real unity between the different communities of India by making them interdependent. I can ameliorate the conditions of the untouchables by making it easy to find a market for the yarn produced by them. I can establish real peace in India by teaching its inhabitants self-respect and self-reliance and thus render it absolutely impossible for other nations to come to India with the idea of exploiting her. I can introduce simplicity in life and make the opulent condescend to talk with the mill hands. I am thus a harbinger of peace and restorer of financial health to India and impartial distributor of wealth.

But to students I am something more; I am an examiner of their abilities, I am a barometer to their nature. Give me to a rash boy and I will tell all at once that he is such, because his yarn will be untwisted and irregular. Place me in the hands of a serious boy; I will at once know that he is promising, because his yarn will be regular, fine and indicative of a balanced hand. I won't fall from his hand so often.

I am not merely an examiner; I am an instructor too. I can train the minds of boys. I warrant a regular spinner can be a good mathematician because the same law governs both the sciences. It would be no exaggeration to say that spinning is practical mathematics. If you err, your mistake will, at once, be detected.

Just as bluntness in the edge of a razor spoils a shave, just as caustic acid spoils a picture and just as adoration without faith is meaningless, in the same way no amount of coaching is of any avail without concentration which the youths of these days so utterly lack. I am a specialist in training boys in concentration and I claim to do immense good in this direction to the boy who befriends me.

Lastly, I am a political and economic weapon against a bureaucracy, and at the same time I help India in making a headway in social reconstruction which must proceed the advent of political reform.

Tied-and-Dyed Textile Design

A WOMAN of artistic taste can secure delightful results from the simple tied - and - dyed method of achieving textile design. Even sugar and flour sacks or strips of cheesecloth become attractive when transformed by this process, and finer goods may be given an exquisite appearance.

The effects obtained are dependent upon the methods used in tying and binding and the combination of colors. Innumerable ways of tying and knotting the materials afford unlimited variety for individual expression in both design and color effects. The simplest method is that of tying the material itself in knots at those points where a design is wanted. Similar indefinite effects are obtained by twisting the material quite firmly from opposite corners. It may be untwisted and twisted again and dyed through as many baths as desired. If white material is used and the twisted or knotted cloth is dipped in light blue dye, for instance, the result will be a blue cloth and a white pattern.

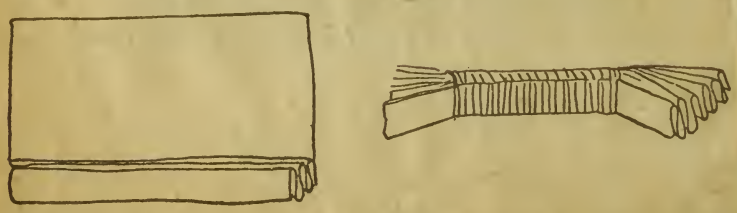
More variety is obtained by tying the goods with tape, string or thread to bind the portions of the goods on which the design is desired. If the material is bound tightly with two or three layers of string, very little dye will penetrate it and a clear-cut design will be obtained. If the string is loosely tied and if fewer windings are used, the pattern will be more irregular and the edges softer.

Bands and Borders

Bands or stripes across the material to form borders are secured by gathering the cloth lengthwise into folds and binding them tightly with enough turns of string to produce sufficient width to the stripe. Bands in groups of two or three, varying in width, are very interesting, and may be combined with a simple motif to form an elaborate border.

A wavelike pattern can be used in the border design if preferred. After the distance between the edge of the goods and the beginning of the border is determined, rule two horizontal lines, using a piece of charcoal to mark the lines showing the position of the border. The wavy line is then drawn with charcoal between the horizontal lines. This wavy line is sewed with running stitches and all marks of charcoal rubbed from the cloth. The thread showing the wavy line is then drawn straight and securely tied. The folds of the goods are adjusted evenly and the first tying is wound around the cloth, beginning at the sewed wavy line and winding above it. A space is left, and with no more sewing, a second and narrower band is wound and tied.

Material May Be Twisted and Untwisted Again and Put Through as Many Baths as Desired.



Bands or Stripes to Form Borders May Be Secured by Folding the Cloth and Binding It Tightly With Enough Layers of String to Exclude the Dye.

Amusing Experiments

Circles useful in design are made in different ways, the simplest being to pinch up a bit of the material and wind it tightly with fine string. Similar loops may also be made over marbles, small beads or the end of a match or toothpick, each method resulting in peculiarities of its own. By grouping, a series of intricate designs can be made.

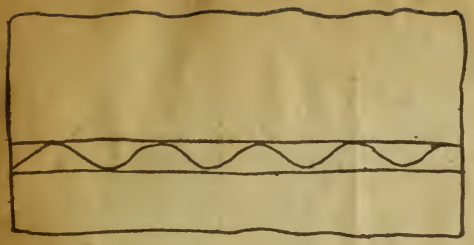
One may find other ways of obtaining unusual motifs in design. When the material is tied around a clothespin a most interesting cobweb-like design is obtained. Knot tying and string tying can be combined in the same piece of work, together with a conventional border or design made by tying in various small beads or buttons. With a very little practice the amateur can produce many novel and artistic effects.

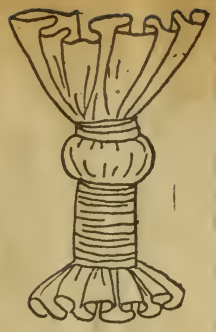
Allover effects are obtained by gathering the material lengthwise in soft irregular folds and binding it rather loosely at intervals. This produces the long wavy coloring. Folding the cloth in unusual ways and then pleating or crushing it in the hand and tying it tightly but leaving gaps of material between the strands of string will produce unusual patterns. Diagonal pleating is another example of unusual folding and is a good way to get simple and beautiful allover patterns without the time and labor spent in tying individual motifs.

Details of Technique

A white string, strong but not heavy, is best for general tying. Different effects may sometimes be secured by having different weights of string. Certain fabrics need to be tied very tightly lest the dye creep in through the string and spoil the design. These are the loosely-woven fabrics, such as cheesecloth and voile and soft chiffons. Closely woven cottons do not absorb the dye easily, but since they are most frequently boiled for the dying process, it is well to wrap them very thoroughly with the string. Silk and other materials tied for a tepid bath should not be tied less tightly, but it is not necessary to wind them so many times over and over in the same place.

The heavier the material used, the less intricate the design should be, and the longer the fabric should stay in the dye bath. Loose-meshed materials are most satisfactory when the design





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Equipment

Only the simplest of equipment is required for this craft. One needs an agate or enamel pan large enough to hold the articles to be dyed, and a stick or two to manipulate the material in the dye bath. Rubber gloves are essential to avoid staining one's hands.

It is a very simple matter to get good dyes. In purchasing them it is necessary to consider whether the material to be dyed is silk, wool, cotton or linen, since cotton and linen require a different dye from wool and silk. The directions on the envelopes containing the dyes should be carefully followed in using them.

Before going into the dye bath the material must be thoroughly wet through, by soaking it in cold water half an hour or longer, according to the texture of the goods. The temperature of the dye bath has much to do with the success of dyeing. A boiling dye is used for all cottons and linens. Some colors are much stronger than others and require only two or three teaspoonfuls to dye a given amount of fabric, while others need three or four times as much to dye the same amount of material. A long boiling sets the color and is necessary if the articles are to launder well thereafter. Constant stirring is also essential.

Silks may frequently be boiled without ruining the fabric, but as they absorb the dye quickly, it is better to work with them in a dye bath below the boiling point so as not to injure the tied design. When several colors are to be used in the same design only that portion which is to receive a certain color is immersed. Rinse in cold water after dyeing each portion. After all unbound portions have been colored, the strings are removed. The portions which have been colored may be tied with enough string to protect them, and the portions which remained uncolored, because they were tied during the first dyeing operations, may in turn be dipped into various colors. In this way several more colors may be introduced into the design.

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If you like it please recommend it to your friends because it is made in New England. If your dealer does not carry it send to the

MEREDITH LINEN MILLS

MEREDITH, NEW HAMPSHIRE

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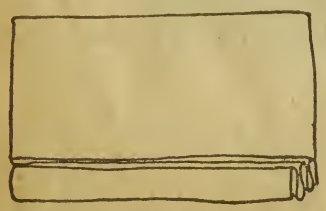

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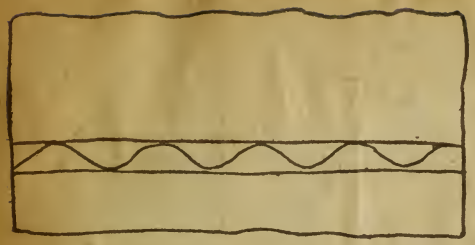

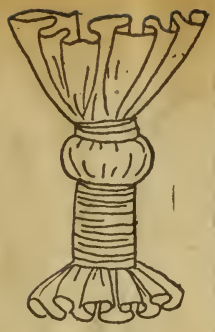

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MEREDITH, NEW HAMPSHIRE

This is Our New Lamb and Cashmere Biltmore Handwoven Homespun

It contains the silky hair of the Pushmina goat from the foot of the Himalayas in Kashmir, India, and the wool of sturdy New Zealand sheep, with Australian Lamb's wool added to give it greater softness. We have not used lamb's wool in the past, but have now yielded to the popular demand for a soft cloth for ladies and have been so successful in shrinking it that upon sponging, a seven yard length there is usually a drawing up of but two inches in the seven yards.

This is a superb cloth, made of the very finest materials. Absolutely fast in colors, 29 to 30 inches wide, $3.25 per yard. Strictly hand dyed and handwoven.

These Blackface Scotches at $1.75 per Yard

We wish to close out all the balance of our stock of these Blackface Scotch Homespuns, as we are now replacing them with our new Shetland Scotch which is about the best weave it is possible to produce and contains a large percentage of Shetland wool which costs us $1.25 per pound.

These Blackface Scotches are our regular stock just as we have sold for years at $3.20 per yard, and are not seconds or damaged in any way.

We simply have changed our line, and are going to give our old customers the advantage of a reduction in price on what we have left of Blackface Scotch Homespun.

New York Herald Tribune Mar 4, 19

Spinning Wheels Used in Therapeutic Treatments

Northwestern U. Medical School Finds Pedaling Helps Patients

CHICAGO, March 3 (UP).—Colonial spinning wheels have been taken from dusty attic corners for use in a new method of rehabilitating crippled persons developed here.

The spinning wheels are part of the occupational therapy program instituted by the Northwestern University Medical School for treatment of adults and children too young to go to school.

Scientists said they had found the spinning wheels, as well as various appliances run by pedals, effective in exercising muscles damaged by infantile paralysis, injuries or other diseases.

The workshop method is used in connection with various amusements giving the patient's muscles the desired amount of exercise.

Lail Called Health Resort

Miss Florence A. Chase (Women's Industrial & Educ Union

264 Boylston St Boston

Warping

Push ~~Hook~~ the threads of the old warp through the heddle eyes of alternate front & back heddle frames. Then hook them through the reed (beater)

Divide the threads equally so as to come on the 2 sides of the middle point of the reed. Count off an equal number of heddles on each side of the centre also.

Begin at either side of the warp. Two or more threads into the outside heddle and dent of reed.

After it is all done check up carefully to see that alternate heddles prevail throughout, also that none of the dents are skipped or have more than one thread in them (except for the two outside ones.

As each 20, say, of threads is put through, tie them together loosely in one strand in front of the beater, so they won't get snarled or pulled back.

To do all this the beater should be tied to front beam & top beam so as to hold it steady.

Tie the new yarn threads onto the breast beam with two sticks, then each side of the cross, & the sticks then bound onto the breast beam

Monitor 0 & 7

LABRADOR FOLK MAKE RUGS WHEN FISH DON'T RUN

Shops to Open as Outlet for Handicraft of Far Northern Missions

Lady Grenfell's share in the work established 38 years ago by her husband, Sir Wilfred Grenfell, has been the Grenfell Labrador Industries, which provide an outlet for the handiwork of 2000 women in Northern Labrador and Newfoundland. Although more given to deeds than words and seldom writing for publication, in this article she describes the significance and scope of her great project.

By LADY GRENFELL

The story of the industrial department of the International Grenfell Association has been one of real progress and expansion, geographically in the area covered, numerically in the numbers employed, educationally in the constantly rising standard of the products, and socially in the beneficial effects on many homes scattered along many miles, where bit by bit greater cleanliness and order and better food and clothing have been introduced.

One of the many attractions offered by Labrador and its people is the many foci which the problem presents. There are drawbacks like the climate and the polar current, and what some would regard as a plethora of snow and ice for an undue proportion of the year. There are the difficulties of a population scattered in little villages strung along a stormy coast line, with infrequent communication by fortnightly mail steamers in summer—while in winter the isolation and the difficulties of transportation are intensified by the frozen sea, and a land without roads, or railroads, or motorcars or airplanes. All one can count on as a highway is the vast blanket of snow and ice and the faithful dog team.

The troubles of the North Newfoundland and Labrador coasts are due to ignorance and poverty, and not to lack of character in its people—a fact which makes efforts on behalf of these fine Anglo-Saxon fishermen all the more appealing. Their great need, and their great desire for themselves, is not charity but work—remunerative labor, the fruits of which will enable them to buy needed food and clothing.

It was this challenge to find such work for our fellow Anglo-Saxons that 30 years ago led to the beginning of the Industrial Department. To create a nation of paupers or beggars would have been a disaster; so from the beginning the rule was laid down and strictly adhered to that this food and clothing must be earned by work of some kind, and not doled out to the people, except in cases of extreme poverty and immediate need.

The lives of the women of the Labrador and North Newfoundland coasts a generation ago were particularly drab. The lives of the men, whose summer days are spent on the sea, and whose winter days are passed in the forest trapping or cutting wood, presented more variety and greater possibilities. Thus from the beginning the work of the Industrial Department was primarily designed for the women.

Fortunately there existed the native industry of rug hooking, to which the women were accustomed from earliest childhood, and at which all of them were proficient, or at least potentially so. The Devonshire and Cornish and Scotch ancestors of these fisher-folk of Newfoundland and Labrador must have brought this industry with them from old England at the same time that it migrated to New England. And today the women of these coasts have the distinction of producing the finest hooked rugs in the world. The work is so delicate that it resembles needle point, and it is often difficult to convince people that it is done with the homely mat hook.

Sir Wilfred Grenfell himself designed various patterns for the rugs—scenes familiar to the life of the country—and the mat hookers responded by a keen interest in these pictured representations of everyday creatures and activities such as dog teams running over the show, through the forest or under the full moon, polar bears standing on pans of ice and gazing at brother polar bears, flights of geese over the northern spruce trees, lynxes gazing up at supercilious crows, rabbits running through the green wood, the Labrador geese in their native marshes.

The roster of craftsmen, announced by Miss Browne, is as follows: Crafts del Navajo, Coolidge, New Mexico; W. I. Cowlishaw, 40 Lincoln street, Boston, pewter; Mrs. Miriam B. Pearce, Hillside Studio, 185 Newtonville avenue, Newton, dyeing leather; Mrs. Bessie T. Cram, 175 Prospect street, Cambridge, applying gold on leather by her own process and illuminating leather; Moustapha Avigdor (Avigdor Galleries), 120 Newbury street, repairing Oriental rugs with a native weaver; Woodcarver's Association, Boston, Egar Keen and I. Kirchmayer; the Caproni Galleries, 1920 Washington street, Boston, plaster; the Pegleggers of 66 Mt. Vernon street; Mrs. Hazel Blake French, Jarves street, Sandwich, Mass., silversmith and worker in Sandwich glass jewelry; Paul Revere Pottery, 80 Nottinghall road, Brighton; the Craftsmen's Guild, 15 Fayette street, Boston, needlework and embroideries; Miss Grace H. Stratton, 10 Museum road, Boston, cross stitch embroideries; Franklin Porter, Danvers, Mass., silversmith in church plate; Edward R. Oakes, 44 Bromfield street, Boston, master craftsman in precious metals who will have a display from New York; Miss Doris Burdick, 16 Park avenue, Malden, silhouettes; Peter Manzoni, 266 Maverick street, East Boston, metal work; Mrs. Katherine Osborne, 81 St. Stephen street, Boston, bookbinding in the Chinese manner; Whiting Milk Company, Boston, a typical New England farmyard scene and making butter; H. Wright Goodhue, 301 Congress street, Boston, stained glass; Mrs. Sally White, 86 Phillips street, Boston stagecraft; Emile Bernat & Son, 99 Buckford street, Jamaica Plain, restoration of tapestry; Weaver's Guild, Dedham; Miss Irene Mann Tilden, 921 Nantasket avenue, Allerton, bookbinding; Tolman University Press, Cambridge, making Christmas cards on an old hand press; Tileston and Hollingsworth Company, 213 Congress street, Boston paper making by hand with old molds that came from England; Elizabeth Cynthia Fiske Looms, Isle La Motte, Vermont, weaving; Industrial School for Crippled and Deformed Children, 241 St. Botolph street, embroidery and monogramming; Disabled ex-Servicemen's Exchange, 355 Boylston street, batiks; International Grenfell Association; Dove and Distaff, Peacedale, R. I., hand made baskets and Persian rugs.

(Photo by Geo. Dixon)

Miss Ann Peterson

Miss Little to Be Married Next Month

Miss Barbara Little, whose engagement to Lieutenant Thomas Hinckley Robbins, Jr., U. S. N., was announced two weeks ago, has returned from Washington, where she has lived for the past two years, to prepare for her wedding, which is to take place on Nov. 19, instead of in December, as at first planned. On the immediate families

Then the toy industry. This time the dog teams and other animals were cut from wood and painted from nature. And finally, in an attempt to utilize the local resources of the coast, the ivory industry was started, using walrus tusks and whale teeth. Many today look upon its products as the most interesting and beautiful which Labrador has to offer.

Gradually these denizens of the North—the dog team, the bears, the birds, the arctic hares, whether hooked in rugs or carved in wood or ivory, or painted on the lids of tin boxes,—began voyaging further and further afield to the United States, Canada and England. They constituted a kind of sub-Polar migration and wherever they went they were welcomed, in the beginning because of the sympathy of other Anglo-Saxons for the self-respecting efforts of their cousins in the North, but later more for their own merits and intrinsic interest.

There are today, on the books of the Industrial Department, nearly two thousand women, most of whom are mat hookers, although quite a reasonable proportion of the girls are doing weaving. The toy making and ivory work is carried on mostly by disabled men and boys.

Great care is always taken not to offer full-time work to men who are able to fish and trap. The attempt of the Grenfell Association is always to keep men at work on the natural industries of the country and under the ordinary conditions of the life of the coast.

The problem today is not one of production, but of sales. To meet this need, we have had to take the tremendous venture of opening two shops, one at 425 Madison Avenue New York, and the other at 1631 Locust Street, Philadelphia.

Boston Transcript Mar 4, 1931

SMALL WEAVING MILLS DESIRABLE

[From the Fall River Herald News]

Additions to small plants engaged in weaving cotton goods, cotton and silk goods, and silk goods in Fall River have lately been announced. These industries are taking space vacated by the coarse cotton goods machinery, and while the operations of each are limited, these small enterprises are a material contribution to the city's industries in the aggregate.

Mainly engaged in the weaving of specialties, the promoters are able to find a market for their production even at a time when the demand for staple products of similar materials is light. Although the beginnings are modest in proportions, the enterprises have a chance to develop the soundest kind of growth, that which comes from the normal and steady expansion of their business.

A feature of this trend to small factories is the marked contrast with manufacturing traditions in Fall River. Hitherto cotton manufacturing has been done in extensive plants. Mills were organized on a scale for mass production, and changes from the fabric a concern was built to weave were costly proceedings. When the bottom fell out of the print cloth business these big plants and their numerous forces of operatives became idle and a large section of the community was affected.

The small unit plan follows the system largely maintained in England and in the textile district centering on Philadelphia. There is a prospect that machinery can be kept in operation more steadily on specialties than on plain goods in great volume, which must compete with production of plants of similar size. Changes to meet style or novelty can be made readily, and certain of the advantages of the small mill are lacking in a larger organization. For these reasons the coming of these small plants is gratifying, and promises a diversity of product that will make its own market.

Anglian Times. London: H. K. Lewis.

PERUVIAN TEXTILES. Examples of the Pre-Incaic Period. With a Chronology of Early Peruvian Cultures. By PHILIP AINSWORTH MEANS. And an Introduction by JOSEPH BRECK. $12\frac{1}{4} \times 8\frac{3}{4}$, 27 pp. and xxiv. Plates. New York: Metropolitan Museum of Art. $1.50.

ART

Check's Corner, Arkansas

Sept 9, 1930.

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

Fayetteville, Ark.

A STRAY sheep, a spinning wheel, an old-time loom, and an enterprising little grandmother have given rise to one of the quaintest and most successful reading centers in the South.

A free library of more than 3000 volumes has been established far out in the Ozark Hills by Mrs. Ada Check, 72-year-old housewife and book enthusiast.

The library at Check's Corner is run strictly in accordance with the ways of pioneer neighborliness. Its door is never locked. The books are free to whoever wishes them. Country people are at liberty to come at any hour of the day, take out whatever books they wish, and keep them until they have finished reading them. Not a volume has been stolen during all the history of the project, and no more than half a dozen have been lost in as many years.

They Travel 20 Miles

To reach the quaint little library, one travels for many miles down along a winding back country road that leads through green-gold hills and still, shaded valleys, and up winding ravines.

At the time the library was begun, it was declared that every book available within a radius of 10 miles might easily have been carried under one's left arm, but now nearly 400 of the library's books are read every month, and from distances of 12, 15, or even 20 miles country people and neighboring villagers patronize the literary oasis. The hamlet of Creek's Corner has no resources other than the picturesque library and an old-style country store owned and operated by X. S. Check, husband of the librarian.

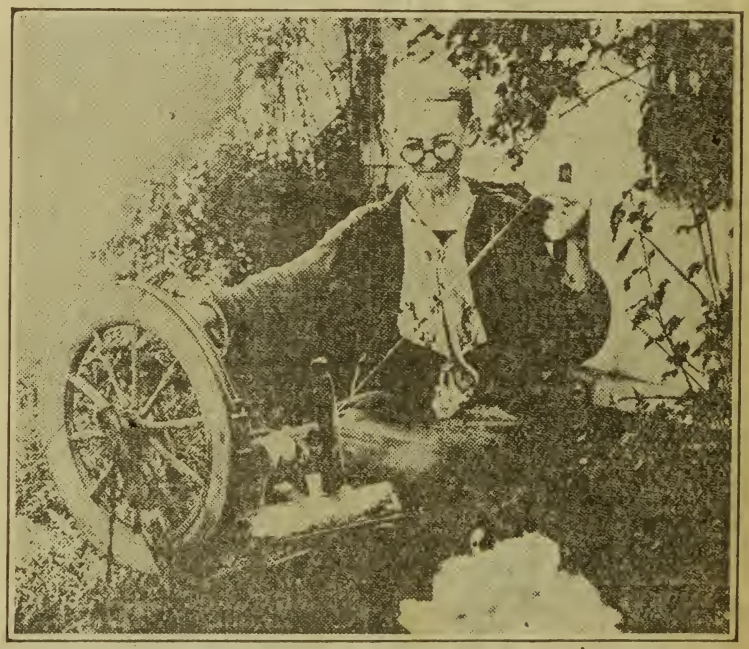
Nearly a quarter of a century ago Mr. and Mrs. Check organized the first community club of their countryside, an organization which definitely demonstrated the cultural inclinations of the poor and isolated hill people. Mrs. Check conceived then the idea of a community library, but the club was much wanting in funds, as were its founders.

A Stray Visitor

But one day a means presented itself. It came in the form of a stray sheep, a bedraggled ewe, which stumbled into the Check premises one night, forsaken, mud-splattered and half-starved. Grandma Check fed the straggler and gave it quarters for the night. Next morning she found herself possessor of two sheep instead of one. During the night a lamb had been born. The self-elected hostess tended mother and offspring and advertised for an owner. But no owner appeared. Whereupon Mrs. Check resolved to found her library with the flotsam of a rainy night.

It happened that in her girlhood she had learned the art of carding and spinning wool. So when summer came Mr. Check sheared the ewe, and his wife carded the wool, spun it into thread, and wove a coverlet which she sold to the wife of a town banker. From that start the holding of sheep increased to more than 20 head, which gave abundant wool for long winters of carding and spinning and weaving. Within three years Mrs. Check had made and sold more than two dozen hand-woven coverlets and at least 50 handmade patch quilts, and put the returns into her community library "hope-chest."

Grandma Check still continues her weaving, for she loves both the work and the cause. Long-handled wool cards still hang above her mantelpiece and in the cool of the back porch sits a quaint little spinning wheel, with treads and wheel-handles worn deep with long and continuous use. Her bedroom workshop still holds a picturesque array of quilting frames, an old-time loom, snippers and clamps and dyeing vessels, unfinished fragments of weaving, shoe boxes filled with cream-white carding wool, and unfinished patch-quilts of intricate and fanciful colors and shapings. The flock of sheep, all of a common ancestry, still flourishes about the Check farm. Young lambs play in grassy meadows, and matronly ewes stroll by the front door, baa-ing wistfully for an extra ration of food, a request which is usually granted.



Mrs. Ada Check, Spinning Wool From Her Herd of Sheep for the Benefit of Her Public Library.

From 200 to 3000 Volumes

Six years ago, when sufficient funds had accrued, Mrs. Check bought the furnishings for a one-room library and an initial stock of about 200 worth-while books. Mr. Check put up a frame building immediately behind his store to house the beginnings.

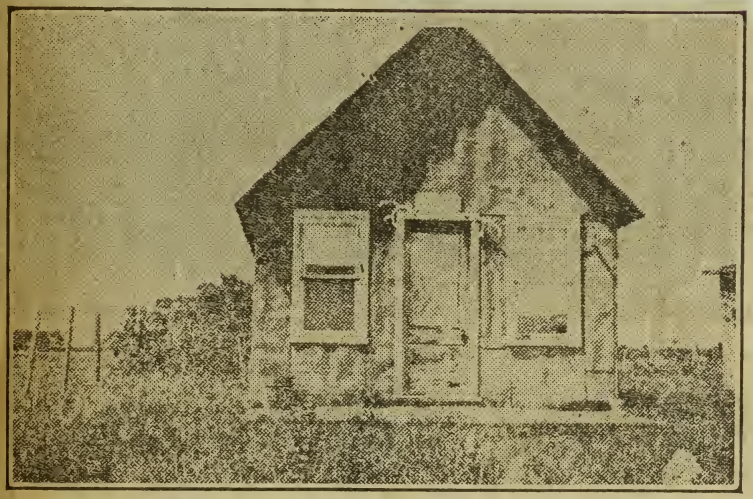
The quaint backwoods library has grown steadily since that date. More than 500 books were contributed gratuitously the first year. The inflow of contributions has continued

increase until now the total holding more than 3000 volumes. Books have ome in from every state in the Union ve four; and from China, Holland, est Indies, Hawaii, England and ermany. Among the more illustrious the donors are Calvin Coolidge, harles A. Lindbergh and Mrs. Jack ondon.

Backwoods Good Taste

Grandma Check has done some reful observing in regard to read- g tastes. She has found that among e hill people, the old folk read a eat deal more than do the young, d that occasional illiterates may ave literary interests which are as- nishingly keen.

Vacancies in the book shelves show e reading taste of the backwoods d of almost bookless patrons to be rprisingly high. Dickens, Scott, eorge Eliot, Theodore Roosevelt,



One of the Most Unusual Libraries in the World, at Check's Corner, Ark.

alsworthy, Zane Grey, Henry Van ke, Joseph Conrad, Ida M. Tarbell, nry Fielding, Ralph Waldo Emer- , Nathaniel Hawthorne, Edna ber, and one poet, John Keats, ear to be the authors most sought

he little library has about it an of modest, cool homeliness. Swal- s twitter in the abandoned chim- y, sleepy bees drone outside the ndow screens. Grandma Check is oud of her accomplishment. She clares that years add interest to r delight in books and her enthusi- m in the project which actually rnishes recreation and happiness to many fine hill people who might herwise be denied the splendid mpanionship of books.

plentifully through the text.

PIONEER CRAFTS

HOMESPUN HANDICRAFTS. By Ella Shannon Bowles. Illustrated. 251 pp. Philadelphia: J. B. Lippincott Company. $3.

ALL kinds of handicrafts practiced by the women of Colonial America and their descendants of the young republic are described by Mrs. Bowles in this interesting and handsomely made book. She begins with the making of baskets and brooms and the braiding of straw bonnets and tells about the achievements of this sort in various parts of the country. The spinning of flax and wool and the weaving of cloth, with the preparatory activities, often made the occasion for social merrymaking, have her attention through several chapters. Knitting, sampler making, embroidery, the making of quilts and rugs, netting, lace making, candle dipping, all are considered, and there is a chapter on "Fine Works" which tells about the more frivolous accomplishments of the ladies of early times whereby they tried to meet their desires for the refinements of life. These were also called "finger works" and included painting on velvet, making small articles of feathers, colored wax, seaweed, shells and paper. Mrs. Bowles does not attempt to elucidate more than casually the methods of all these handicrafts, but she describes the results and keeps going constantly through her narrative a picturesque and colorful background of the manners and customs of the period that had relationship with whatever handicraft is her theme. She also has brought together many scattered facts of the history of these handicrafts, sometimes going back for them even to the days of the Romans.

The Craft of Belt-Knotting

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

THE making of knotted belts is an interesting little craft, and requires no equipment except one's fingers, and something firm—as a door-knob, or a hook in the wall—to tie to.

For materials, almost any stout cord of suitable size will serve. The cord should, however, be firm, smooth and tightly twisted; a soft cord is unsatisfactory. Macramé cord in colors is to be had from dealers in supplies for handicraft; some of the colored twines sold by stationers make good belts; but the traditional material is ordinary seine-twine which may be had in several weights from hardware dealers.

The very heavy seine-twines are not suitable for belt-making, and the finest numbers—though they make the most beautiful belts of all—are not for the beginner. Number nine cord is the best for general use. One skein of number nine cord will make several belts.

Besides cord, a buckle will be required. Any sort of belt-buckle may be used; or one may buy a perfectly satisfactory one for ten cents at any harness store. Note the buckle at No. 11 on the illustration.

The Procedure

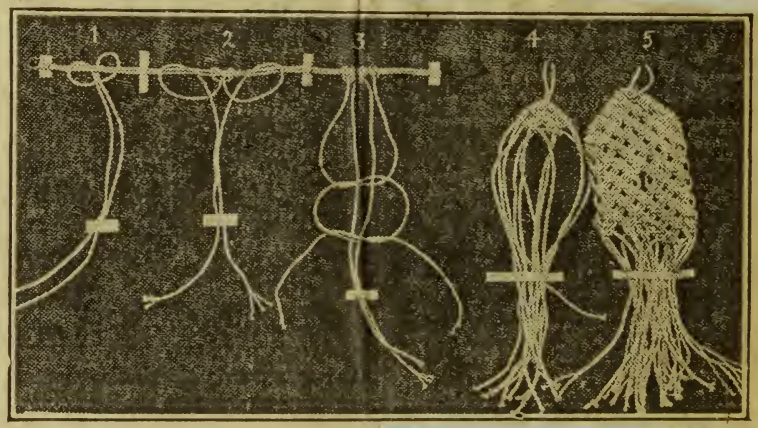
The first step in belt-making is to measure off a number of strands of cord. The number of strands required depends on the weight of the material used and on the width of the desired belt. Sixteen strands of number nine seine-twine will make a belt seven-eighths of an inch wide. For a wider belt, 20, 28 or more strands can be used. The number should always be a multiple of four.

The length of the strands required depends on the fineness of the material and on the pattern of the proposed belt. For number nine seine-twine, five yards is a good length. For a belt of 16 strands measure off eight cords 10 yards long; these when doubled in the middle will give the required "warp."

One may begin a belt in three ways: from the buckle, from the center, or from the point of the belt. The worst possible way is to begin in the middle, the easiest way is to begin at the buckle, and the tidiest and most workmanlike way is to begin at the point.

From the Point

Illustration No. 1 shows the steps in beginning a belt at the point. Take two of the 10-yard strands and attach them between two uprights—across the back of a chair, for instance—in such a way that the middle part of the strands comes between the uprights. Now double in the center, one of the remaining strands, put the loop up behind the foundation strands, draw the free ends of the new strand through the loop and draw the knot tight. (Illustrated at "1".) Next make a half hitch around the foundation strands with each of the free ends, as a 2. Draw the knot as tight as possible. Each of the six 10-yard cords should be tied around the foundation strands in this manner. The knots when all tied should be pushed close together.



Now unhitch the foundation strands from the uprights, tie a loop of cord around the foundation strands between the two knots in the center and attach this loop to some firm support.

Everything is ready for the actual knotting to begin. The knot used for belt-making is the so-called "Solomon knot," or "sword-hilt knot." In making it four strands are used, the ones on each side being tied together around two foundation cords, as illustrated at 3.

In tying the Solomon knot, some belt makers hold the two middle strands tight by looping them over a wooden hook attached to the waist, or by looping them around a button on the clothing. Sailors sometimes hold these strands in their teeth. It is not actually necessary to hold the strands at a stretch. The knot is a simple square knot, as will be plain from the illustration.

In beginning a belt from the point, the first knot to be tied is the one at the exact center. The four middle strands of the warp are used. Next comes a row of two knots, the eight middle strands being used, the four middle strands and two in addition on either side. By drawing the new cords tight the fabric will begin to take the form of a point. The next row will consist of three knots and the next of four. This last row will take in all 16 strands of the belt. The next row will be of three knots, the two outer cords on each margin being left loose, and the next row of four knots, and so on indefinitely. In tying the rows of four, care must be taken to tie the margin knots straight across the fabric, leaving the little loops that will be observed along the edges. Otherwise the fabric will be tight along the edges and will bag in the middle, an undesirable effect.

At 5 of the illustration is shown the point of a belt with the first eyelet. The eyelet is made by omitting the middle knot on one of the rows of three knots. Three or four eyelets, with a number of complete rows between, should complete the first part of the belt.

Commencing at the Buckle

In beginning at the buckle, as at 11 of the illustration, the double cords are attached to the cross-bar by the knot shown at illustration 1. The first row of Solomon knots is a row of four, and of course no eyelets are put in, as these belong at the other end of the belt.

For a belt in plain knotting this is the whole story. There are, however, many ways of ornamenting the work.

Ornamentation

The simplest form of ornament is made by introducing braided figures, as illustrated at 10. This belt is made with 24 strands of dark-colored twine. The braided figures are made by tying a succession of Solomon knots using the same strands till each braid is long enough. The braids are then laced together and the work is continued in the usual way. Figures made of eyelets are placed between the braided figures in the belt illustrated.

The method of tying the braids is illustrated at 6. If the tie is made first right and then left as in the ordinary Solomon knot a flat braid results; if all the ties are made either right-handed or left-handed a spiral braid will be produced.

The belt represented at 11 of the illustration shows a different form of ornament. The small diamond figures are outlined in half-hitch work. The manner of making these figures is illustrated at 7. The center of the diamond consists of a large Solomon knot.

The elaborate belt at 12 combines braided work with a diamond figure similar to that in 11. The bottom of the illustration shows the work just before crossing the long braids to form the medallion.

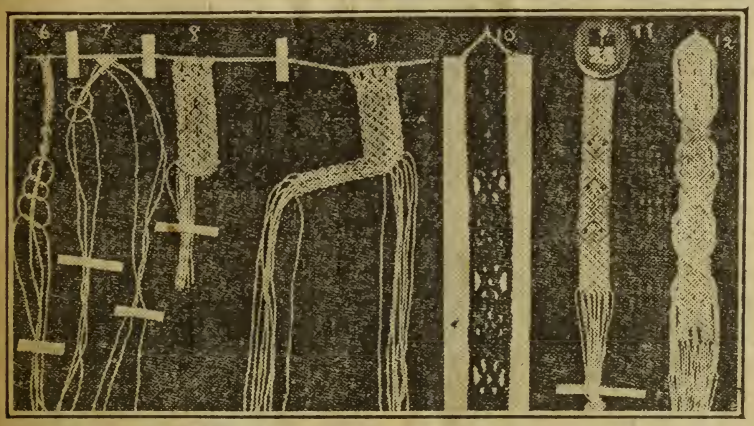
Finishing Off

A belt begun at the buckle must be finished at the point with a row of eyelets and an edge made of half-hitch work as illustrated at 8. The knots must be pulled very tight indeed in making this edge, and the ends may then be cut off close to the knots by using a sharp knife.

A belt begun at the point may be finished off in a similar manner, but a better way is to finish it off with a loop for the buckle and a "keeper." This may be done, as illustrated at 9, by bringing the work down to a point, separating the strands and then with half the strands making a narrow strip of knotting at right angles to the belt. When this strip is long enough, fold the belt back on itself at the point A, bring the narrow strip around the belt and finish by tying it in to the strands left hanging. The loop at the end of the belt will hold the buckle, which may be taken off at pleasure.

Very charming effects in plain knotting may be produced by using strands of different colors, as brown, black and orange, but great care must be taken to keep the colors in their relative positions all the way through the work.

Knotted belts, if well made, with the knots tied firmly and close together, are extremely strong as well as handsome. They may be cleaned by washing in warm soapsuds, a small brush being used if necessary.



Diagrams of Knotted String Work for Belts.

"Willow Craft Weavers of Easy Street" at W. E. I. Union

1931

During the week of April 6-13, the "Willow Craft Weavers of Easy Street," whose headquarters is on Steamboat Wharf, Nantucket, will be at the Women's Educational and Industrial Union, 264 Boylston street, with their beautiful productions.

Immediately after the World War, M. B. Melendy was faced with the loss of his business and all his property. He had a wife and three children and no means of supporting them, but he had an irrepressible desire to weave fabrics with a "true colonial feeling," and the conviction that the public would appreciate his efforts.

A graduate of the Philadelphia Textile School, he had a thorough grounding in weaving and design, as well as a knowledge of the kinds of yarn for a properfy balanced piece of cloth. Accordingly, he set out with his wife and children for their summer home in Nantucket and immediately began work on a loom in the woodshed. A small sign informed passersby that visitors were welcome.

Enough orders were taken immediately to keep Mr. and Mrs. Melendy busy for several months, then they began to plan for the coming season. Mrs. Melendy did all the finishing of the work when it was taken from the loom, as well as being chief advisor as to color combintions.

Before the end of the second summer it was necessary to add other looms. Local girls were taught to weave, and the finishing of the work such as making loops on luncheon sets and hemstitching was given to older women to do in their own homes. There had never before been any home industries for residents on the island; if girls wanted to earn money they were forced to work as waitresses. So that from this humble beginning has grown a community organization whose products are known all over the country for exquisite workman hip. But it always will be a cottage industry.

Parsons, Kansas, April 3 (A.P.)—J. C.

"Clean Hands of Sandwich Work a Pattern for Other Towns."
Boston Transcript July 15, 1931.

Mrs. J. Randolph Coolidge Leads a New Hampshire Village to Realize on Its Ancient Crafts

By C. B. Palmer

Center Sandwich, N. H.

PERHAPS the project could succeed only when circumstances are as fortuitous as they are in Center Sandwich, yet it is so simple that it should be widely considered for application in other rural communities of New England.

It is housed in the first building you come to entering the village from the east and south. The sign on the old yellow-brown house tells nearly the whole story. It says "Sandwich Home Industries." And within are demonstrations of its workings. On tables, around the fireplace, over the old beams and in a few show cases there are on view a wide variety of native handicrafts. There is a variety in each type of work, and a variety of types. Every piece has been hand-made within the limits of the town and each piece is for sale on a co-operative basis to this extent, that a ten per cent commission for the maintenance of the salesroom is deducted from the sale; the rest goes to the farmer, carpenter, housewife, girl or boy who contributed the piece.

There are a few more than seven hundred people in the town. About 10 per cent of them participate in the industries. In 1929 the sales amounted to $5000; in 1930 a little more. Five thousand dollars sounds like a small gross, but the individual return in solid cash is a comfortable sum. There are not many ways village wives can acquire cash. Spare-time earnings as a solo endeavor are seldom gratifying.

As always, the effort which led to the present success centered in the enthusiasm of one person.

Learning on Coal, Not Gas

Mrs. J. Randolph Coolidge has lived in Center Sandwich since the death of her distinguished husband, and she has furthered in many ways their mutual devotion to the town in which they spent many summers. Except in the "mud season," as she calls the early spring, she maintains her home a little outside the town. And even now, though the Industries have attained a certain momentum she has been busy in preparation for the opening of the season, which lasts through Oct. 12.

This is its sixth year. Its inception was an exhibition of hand-made rugs, held under the auspices of the Sandwich Historical Society. The interest in them was tangible enough to warrant the appointment of a committee, and from the committee came the outline of the plan as it now operates. In the society and the committee Mr. and Mrs. Coolidge were prime movers. Mrs. Coolidge is now chairman of the board of directors of the Industries, and a considerable trust fund which was left by Mr. Coolidge is applicable to the needs of this or any other activity deemed beneficial to the town.

That fund is one of the special circumstances which make for the success of the industries, and another fund which was left some time ago for the establishment of a school is a corollary benefit, for the Quimby High School has earned distinction by the marked application of its curricula to the needs of the town, to the individual pupils. Its young principal emphasizes the intentional limitations rather than the smart universality of his plant, housed in an old white house and barn. It is his theme that if manual arts, training in agricultural and rural vocations is to be valuable it must be administered with the actualities in mind. So the forty girls and boys are taught to do many things, but they do them with a few tools, just such apparatus as they are likely to have when they are running homes and farms. Here the ideal is the practical, and the kitchen of the school is not a bright and shining array of nickel and porcelain, but a comfortable outlay of wooden shelves, cupboards, hooks and a coal stove, with a stone sink. The shops are as simple, and their products show they are effective.

Some of the work is found in the salesrooms of the Industries, and in future years the graduates should be one of the mainstays. Just now their contributions are brightly painted wooden things—doorstops, lawn and garden ornaments, sturdy peg-leg benches in three sizes—and some iron-work.

Nowhere in the quiet shop are there those quasi-manufactured things which need only to be assembled and slathered with paint. Materials like yarns and slabs and woolen rags may be bought, or the iron which becomes doorknockers and fireplace fittings. Throughout, from the solid new beams to the furnishings of the tea room, as well as in every piece on sale, there is fidelity to the ideal of native handicraft in authentic atmosphere. And it is not the labored authenticity of city coffee shops, but simply a reversion to old ways that are not forgotten.

The time has come for a renewal of that early work and feeling, and Center Sandwich, New Hampshire, is leading in such a rebirth. Men and women alike have devoted leisurely winter days and early summer mornings to making things that they might benefit both the town and themselves; and the resulting enterprise has developed into the Sandwich Home Industries.

Winter Days and Summer Dawns

In the Industries' printed announcement they make the point that: Early New England life had certain aspects of utility and beauty which we of today are beginning to appreciate. Home industries then served not only to clothe the individual, furnish the home, and help support the family, but also to develop the individual worker in skill and spirit as he created and fashioned. Besides, the worker's achievement proved a community interest and helped to foster and weld community spirit.

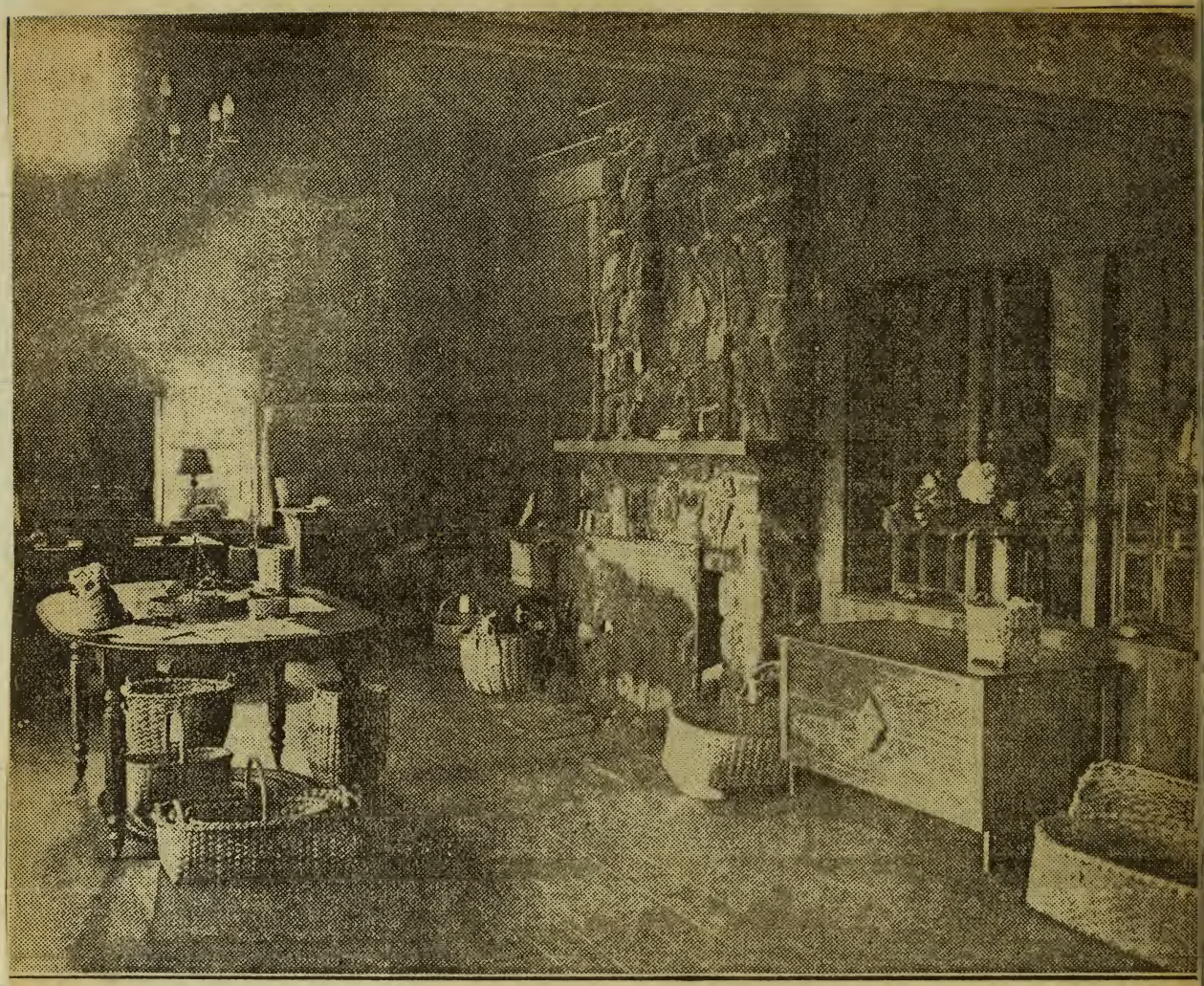
The Memorial Building Which Houses the Industries

This enterprise at first had no home, no treasury, no workers, no business. Now it owns a memorial building consisting of salesrooms, tea room and kitchen. At first there was one ramshackle hand loom in the town. Now there are thirteen new ones.

In the recent years before 1926 a few baskets for commercial purposes and an occasional hand-made rug were sold. Now, through the Industries, the townspeople sell hundreds of varied articles of their own making; the blacksmith has made old-fashioned tongs, fire forks, andirons and fenders; baskets of old, new and useful shapes are made of split ash; carpenters on stormy days make chairs, benches, stools, small tables, even butterfly tables. Here too are sold candlesticks; rugs, woven, hooked and braided; linen luncheon sets, runners, and table covers; woolen articles; hand-loomed spreads and old-fashioned quilts; needle work and small gift articles; jellies, pickles, preserves, and cakes, pies, rolls and candy made fresh daily. The shop is open in summer from the first of July to the middle of October. During the winter the building is used for exhibits of designs, and groups of workers meet there to learn new ideas and patterns and perfect themselves in familiar ones.

This growth has been brought about by an intelligent community; two or three rarely endowed leaders; a devoted, able, paid manager and an equally efficient paid bookkeeper, and several dependable neighbors who serve in a sales capacity, giving their services. Training also has led to the results; classes in weaving and furniture-making have been conducted by teachers from Boston, and the high school offers courses in carpentering, forging, sewing, and other subjects.

The Home Industries building served as a home for several generations, and its early New England cottage lines, great open beams, huge fireplaces, and chintzes, still express former days. Afternoon tea is served daily, and special luncheons are provided if ordered in advance by telephone. The tea room overlooks a garden and a meadow, and summer breezes blow across the window



(Photographs by Arnold Belcher)

Baskets, Rugs, Quilts, Benches and Iron-Work

This enterprise has proved its worth to the individual craftsman and to the community as a whole, and to a host of friends who motor into the village as strangers and who linger to become acquainted with its home industries, either for their own pleasure or for the sake of some community which might also renew the early work of its hands and so enrich its present life.

Its success has become exemplary to a certain degree. Governor Winant of New Hampshire has been interested in it as an expression of a movement close to his heart. This year he has appointed an Arts and Crafts Commission to further such efforts, and he has named Mrs. Coolidge its chairman.

"Basket Pioneering" by
Osma Palmer Couch
Intro by Dan C Beard
(making baskets from all sorts of materials) new ed 1938
Orange Judd Publ Co.
15 East 26th St New York City

Looms Bring New Activity to Mountain Women

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

Chicago

OVER the hills they come. Each woman is looking forward to bright-colored yarns, new patterns, lovely woven things to make, and the annual visit from a teacher, who is her friend.

These mountain folk in North Carolina, living in isolated log cabins far up on stony slopes, travel many miles each summer to Penland, N. C., where they learn to weave articles to be sold in city shops. Riding on horseback, lumbering along in wagons drawn by mules, jiggling in old automobiles, or even walking, they come to the Seven Day Institute held in Morgan Hall—to them an oasis in a desert.

Their friend who travels all the way from Chicago just because his heart has been touched by the barrenness of the lives of the mountaineers, and who gives his services cheerfully and free of charge, is Edward F. Worst, director of manual training in the elementary and junior high schools in Chicago.

Equipped with samples of new objects which he knew would be salable in northern city shops, he arrived last summer with fresh ideas for the mountain people. A handbag made of woven cloth topped with a wooden handle was the newest item With a few tools the women could e the wooden handle and fit it to gay-colored cloth of Egyptian ıe and wool woven by their own ıds. Linen towels in ocean-wave terns of two colors, table mats, ɔl shawls, luncheon sets, scarves d various other pieces were woven lovely blues, lavenders, tans, and se, as models for the mountain ɔrkers.

Rooted in Tradition

"They are actually reproducing the weaving of their ancestors," Mr. Worst said in an interview. "Many years ago the first settlers who came west from Virginia and settled in these mountains were experts at weaving. Now these women will often bring me old scraps of weaving, pieces of old counterpanes, or parts of an old wagon seat cover, which they have found packed away in the bottom of a chest.

"They want to know how the patterns were originally made, so I analyze them and formulate directions which the women can follow. Dating back to pre-Revolutionary days, some of the patterns carry names like, 'The Governor's Garden,' 'The Queen's Delight,' or 'Bonaparte's March.' Even epochs in history are suggested by 'Lee's Surrender' and 'Braddock's Defeat.' A scrap of an old linen piece brought in last summer had no name, so we called it 'Burnside pattern,' after the name of the owner."

Old-time weaving was taught in a large cabin made possible by Miss Lucy Morgan, who first went into this region about seven years ago, Mr. Worst said. Her first cabin was built of logs dragged to the spot by the mountain women themselves. Later Morgan Hall was built, where the institute was held last summer. Here 12 harness looms instead of four were introduced and 12 treadles when formerly only six were employed. This gave a much wider range in pattern-making, especially in the linens.

"Summer-and-winter" weaving and the "double weave," which has been considered a lost art by the mountaineers, were eagerly followed. Using two colors, the craftsmen wove counterpanes with one color showing on one side and the other on the opposite side, thus producing a coverlet which their ancestors would have used in summer with the light side up and in winter with the dark side up. Hence the name, "Summer and Winter."

Old recipes for dyes have been preserved by the sturdy mountain women. They know all the herbs of the mountain side. A little plant called madder is pulled up roots and all. When it is boiled, the yarn is immersed in the liquid and comes out a delicate rose color. For shades of brown, old butternut and walnut husks are boiled. Then by dropping a piece of copperas in this solution black is produced.

A Pot of Indigo

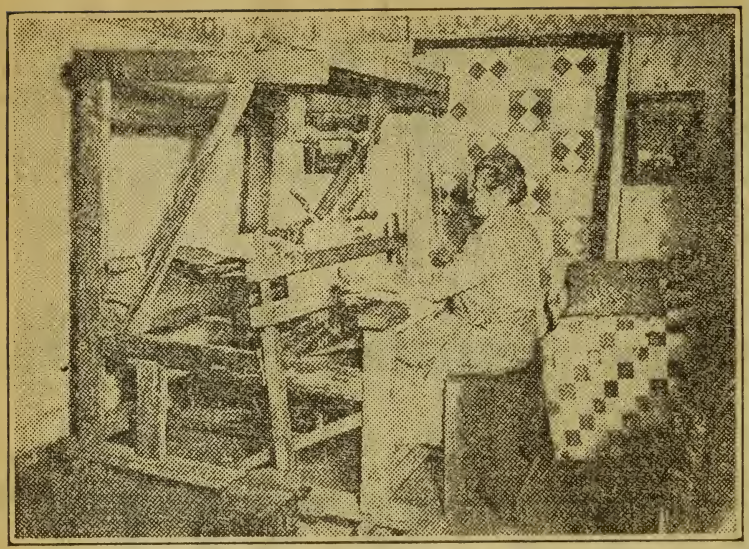
An old indigo pot on the back of the stove is one of the most treasured and indispensable articles of a mountaineer's cabin. For years, even from one generation to another, this same pot is kept working. By taking out a little of the liquid another pot can be started. One thrifty woman, with great pride offered Mr. Worst a little pot of indigo taken from hers which she claimed had been started by ancestors before the Civil War.

A great change has taken place in their homes and living conditions. The one-room cabins with wet and drafty cracks between the logs are being sealed up. Improvements have been made in more than 35 of these inadequate homes in the neighborhood of Berea, Ky., where Mr. Worst also visits. Much of this transformation is due to the work of Mrs. F. E. Matheny, whose home has been a center for mountain women for the last seven or eight years. She provides them with materials, and orders looms to be placed in their homes. Mary Anderson, who herself was a mountain woman, also lives in Berea and has done a valuable work among the women she understands so well.

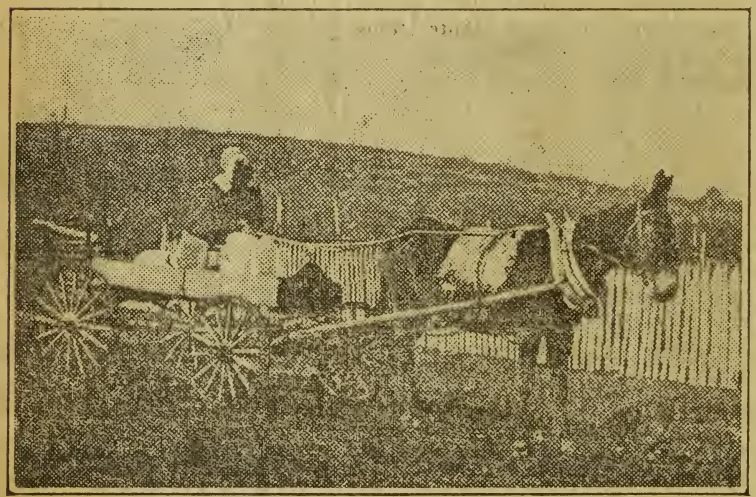
"How fine it is to give these courageous and eager people something they can do in their own homes," Mr. Worst remarked with much feeling. "Weaving lovely things upon her loom in intimate surroundings, where she may have quiet and privacy, with a little garden of flowers outside, the mountain woman's life is happier than it would be in a factory with the clatter and clang of machines about her, I believe."

That people will continue to buy the products of these mountain looms seems to be one of Mr. Worst's greatest hopes. Each year he brings back to Chicago many exquisite pieces to be sold with no profit to himself. And each summer he returns to his mountain friends with new ideas for articles which he thinks will sell.

(over)



On This Loom One Hundred Years Old This Woman of the North Carolina Mountains Is Making Objects Which Will Sell in the Northern Cities and Enable Her to Add Beauty and Comfort to the Austere Life of a Sterile Country.



A North Carolina Mountain Woman Traveling to Penland to Learn the Craft of the Loom and the Joy of Artistic Expression.

as president of Stone & Webster
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Hovey was associated with
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He is a member of the Boston
New York Stock Exchanges. Al-
I. Gordon is also a graduate of
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TTISH WOOLEN MEN COMING TO BOSTON

estigating the possibilities of ex-
on of the market in the United
s for tweeds and woolens made
otland, a delegation of the Asso-
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to visit Boston. They will be here
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Rochester, N. Y.

e delegation consists of Arthur
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VENTS TONIGHT

EVENTS TOMORROW

achusetts Horticultural Society: Flower
Mechanics Building, 9 a. m. to 10 p. m.
h March 21.

on Chapter of Hadassah: Afternoon
g and reception; Marvin Lowenthal,
an editor, Menorah Journal, speaker;
Ginsburg, soloist; Brookline Temple
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Gordon MacFarlane, Scotch character

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Revival of an Ancient Craft

WRITTEN FOR THE CHRISTIAN SCIENCE MONITOR

FROM the "land of the infidel" returning Crusaders brought to Flanders the seed of the art of tapestry weaving, and planted it, early in the fourteenth century, in the city of Arras. Thence its roots spread to other Flemish cities, to France and to England, but until the eighteenth century woven pictorial hangings were known in those countries as arras. It may have been from the east that far-voyaging Norsemen, several hundred years earlier, learned the craft of picture weaving, for fragments of tapestry have been found in buried Viking ships, and in the Norwegian Folk Museum of Oslo may yet be seen the famous Baldishol Tapestry, said to date from 1180 A. D. Always a domestic occupation in the northern countries, the practice of tapestry weaving had nearly died out in Scandinavia when, some 50 years ago, a Norwegian artist, Mrs. Frida Hansen, undertook to revive the art. Through her and her followers it has now been brought to a position of high rank among Norwegian handcrafts.

To learn at first hand something of the ancient craft and its modern revival, a representative of The Christian Science Monitor visited the studio of Mrs. Else Böckmann, a young Norwegian woman who, in the brief year she has been in America, has won recognition here as a master in the the art. Surrounded by looms of all shapes and sizes, Mrs. Böckmann, trim and dainty in a nile-green smock, proffered refreshment with true Norwegian hospitality, and later explained with enthusiasm the various processes of her work.

Dyed in the Fleece

Much of the charm of Norwegian textiles, according to Mrs. Böckmann, lies in the fact that the raw wool is dyed before it is spun, and with colors obtained from mosses, lichens, and other vegetable sources.

"In America you spin your yarns before they are dyed," she said. "As a result they are of even hue and have not the variation found in Norwegian yarns. With us, the wool is dyed first, and then as we spin it we can obtain just the color combinations we want."

She turned to a large bright green stained wooden box by her side, made originally for carrying the great cakes which Norwegian guests always take to their hostesses when invited parties. Removing the heavy lid, she disclosed masses of raw wool in rich glowing colors. From the tumbled assortment she chose some soft blue, some violet, and a few wisps of a raspberry tone. Deftly she carded them on old hand cards that looked like a cople of currycombs, working the tangled wad first this way and then that, until she had a fluffy handful of wool. She twisted a strand, fastened it to the reel of her spinning wheel, and as she talked, spun the wool into a smooth even yarn with colors perfectly blended.

"I buy all my wool in the raw state, and color it with vegetable dyes," she explained. "In fact, the members of the Society for Home Craft to which I belong, and which is sponsored by the Norwegian Government, are pledged to use only hand-spun, hand-dyed yarns. These browns, now, are dyed by boiling with butternut shells; for the yellows I use birch leaves. Madder produces splendid reds, and from indigo and other roots and mosses I get my blues and greens."

Drawn to the Craft

Questioned as to whether she had learned to use the spinning wheel as a child, and if all Norwegian children are taught to spin and weave, she shook her head.

"By no means," she answered. "It was not until 12 years ago that I took up this work. I was preparing myself for the position of curator of the textile department of the Norwegian Folk Museum, of Oslo. I wanted to be familiar with the details of textile production so I undertook to learn the weavers' art in all its branches. Eventually, however, I became so interested in the craft that I gave up the idea of a curatorship, and devoted myself to spinning, weaving and dyeing. It was a happy decision, for since my marriage I have been able to carry on the work in my own home. Now I have pupils coming to me from northern New England and from the middle western states, as well as from around Boston; and you can see," laughingly indicating the loom-filled room, "that before long I shall be forced to find larger quarters."

Upon the walls of the room hung some of the tapestries which Mrs. Böckmann had displayed at the great exhibition of Norwegian arts and industries held in Bergen in 1928. With the revival of interest in the craft, she remarked, such wall coverings have come to be much in demand in her country, and are increasingly popular in America.

Methods Compared

"The nearest approach to tapestry weaving native to America," Mrs. Böckmann said, "is in certain pictorial textiles of the Navajo Indians. As a rule, American hand-weavers use the harness method on horizontal looms, where the intricacy of the weave is determined by the way in which the warp is threaded on to the harness. Once threaded, the harness is raised or lowered by a foot treadle and the shuttle bearing the woof thrown back and forth. Norwegian tapestry weaving is less mechanical. Let me show you."

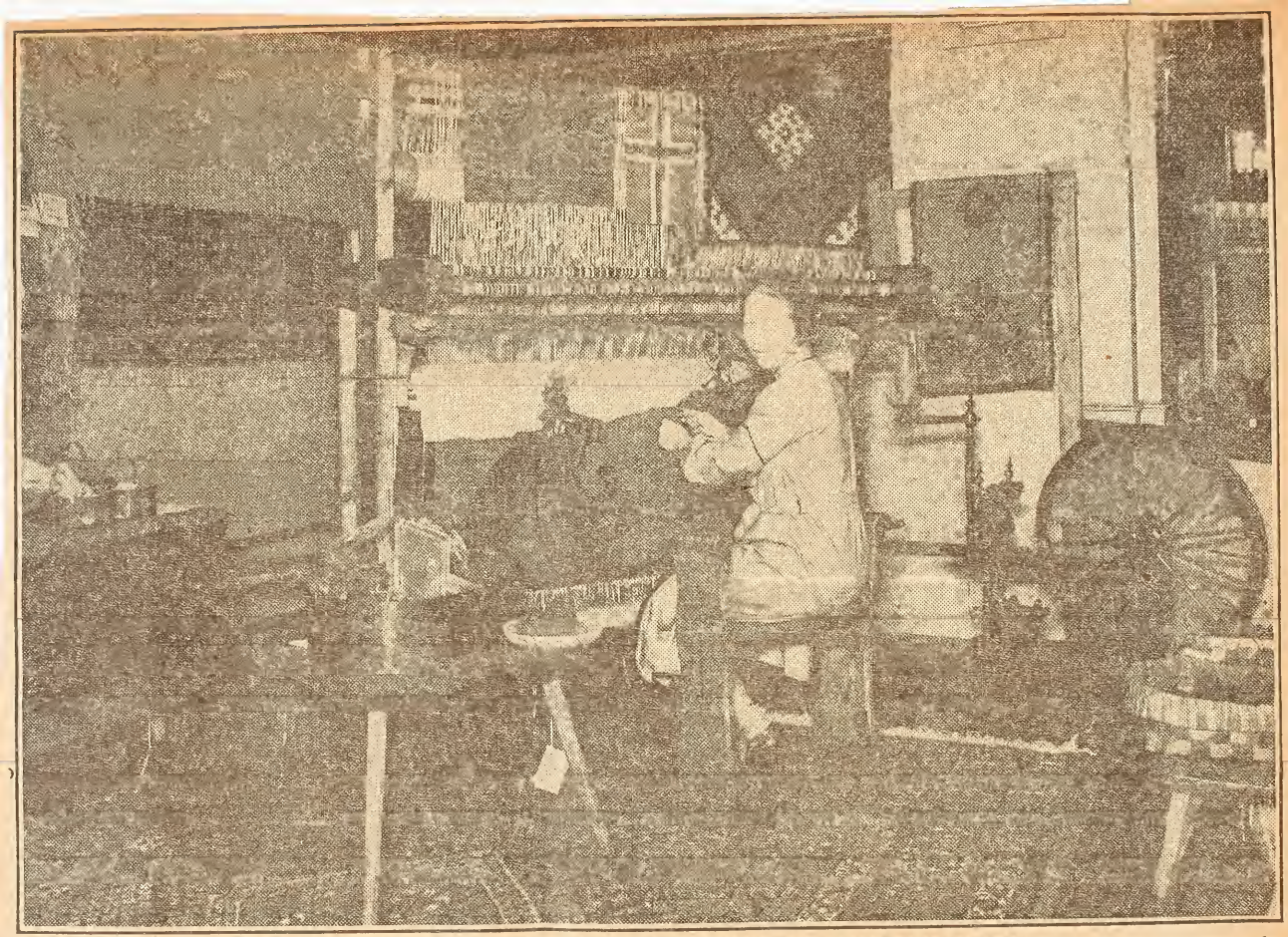
She seated herself before a large vertical loom, on which was growing a highly decorative tapestry. It portrayed a romantic looking lady leaning from her chamber window to gaze upon a fabulous bird with magnificently curling tail feathers, perched on a tree hung with blossoms the color of flaming Japanese maples. Immediately behind the tapestry hung a full-sized working drawing in charcoal, which was being followed in detail. Beside the loom was pinned a small colored sketch of the design.

Picking up first one and then another of the countless small skeins of yarn with which the fabric was woven, dexterously Mrs. Böckmann lifted the strong hard-spun cotton warp, threaded the yarns in and out, and pushed them firmly into place with a silver fork, according to the old Norwegian custom, her fingers moving so rapidly her visitor could scarcely follow them.

"We never use the shuttle for this," she explained, "because the tones are constantly varying, and the same yarn may be used for but an inch or two. Here, for instance, are more than 20 hues in the first few inches. In such pieces, where there are large surfaces to be worked, the subtle shading of Norwegian weaving can best be appreciated, for it is the variation of tints in place of monotone color which gives depth and richness to the finished product.

Locking Colors

"You will see," illustrating the method as she talked, "that in making a change of color on a vertical line the threads are carefully interwoven or 'locked,' and the ends threaded in with a needle at the back. In this way the reverse side appears the same as the front. The correct method of 'locking' colors is the most difficult step a beginner has to learn, but it must be mastered if bulkiness is to be avoided. It has from earliest times



Mrs. Else Bockmann Weaving Picture Tapestry on a Vertical Loom. In Such Large Wooden Boxes as the One on the Table Beside Her It Is Customary for Norwegian Women When Invited to a Party to Carry Great Cakes to Their Hostess.

been a characteristic of Norwegian tapestry weaving. In French tapestries the colors are not interwoven."

During the past few months Mrs. Böckmann has frequently been called on to display her art at various craftsman exhibitions in Boston, where her skill at the spinning wheel as well as the loom never fails to draw a throng of fascinated spectators.

Miss Lombroso said she intended to study the problem of the unemployed. She thinks that the whole world is looking to America for a solution of that question, but that America is still looking at things from the wrong end of the telescope. She favors a return to handicrafts, to fewer things better made, and every one contributing something to the production.

"The apple selling cannot even pretend to be a solution of the problem," she said. "The unemployed would be better off making shoes, tilling the soil. Women will be forced to go back to their old tasks. They moved too quickly, and it will be difficult for them now to do the things they will have to do. It's a world crisis. It has been coming for the last thirty years, but the war has quickened it."

Miss Lombroso hopes that her daughter, who is now seeing America for the first time, will find that the home is the sphere for her talents. She believes that in choosing a career, a woman should select one in which not only she, the individual woman, but woman in general is fundamentally superior to man. Miss Lombroso's latest book, "The Tragedies of Progress," will be published on March 24.

Twisted and Mottled Dyeing

WRITTEN FOR THE CHRI

TWISTED dyeing is just what the name implies. An attractive scarf can be made by taking hold of two opposite corners (bias of the goods) and twisting one corner to the right and the other to the left until it is as tight as a rope, then doubling the rope and twisting again, and doubling a second time. After this the goods should be firmly tied at the ends with a rag or string, and immersed in a boiling dye bath for 10 or 15 minutes, then untied and rinsed in clear cold water.

The result of twisted dyeing is very pleasing even when only one color is used. It is, however, possible to combine colors. After the first color is secured, untie and retwist the material so that the undyed surfaces are exposed to take the new color.

Mottled Dyeing

Bunch up the material into a ball-shaped mass. Wrap it, not too tightly, with a string or cord, skipping about over the ball of cloth, so that most of the outside will be uncovered. The wrapping should be just sufficient to hold the ball together. Boil in the dye bath 10 or 15 minutes, rinse well, untie, and shake out. Then rebunch the material so that the undyed parts will come to the surface and the dyed parts will be mostly inside. Dye some other color, rinse, etc. Repeat this process for every color added.

In mottled dyeing care must be used in the blending of colors and thought given to the result of letting colors overlap where part of the dyed material is exposed to a second color dyeing. The last color applied may be used for several bunchings and dippings of the material, in order to secure uniform distribution of color throughout.

Where one color blends into another in the design, a third color is produced, so that many three-color combinations can be obtained with two dyes. Dye the lightest colors first and when the correct color is produced on a portion of the design, protect it from blending with other colors in the other dye bath, either by binding it completely or by holding it above the surface of the other dye baths.

Color put on in this way is seldom as level and clear as that put on in a single hot bath, but the unusual and lovely shades obtained by this method more than compensate. Silk dyed in this way cannot be laundered but must be dry cleaned. Portions of the design may be untied while the silk is wet, but the material should usually be nearly dry before new tyings are put in. After the final dipping, allow it to become nearly dry before pressing.

There is another process of decorative dyeing which is just the reverse of the usual process of tie-dyeing. The cloth is first dyed a dark color by piling one color on top of another. The design is then tied and the cloth dipped in a bleaching compound, with the result that a dark-colored design is produced against a light background. The bleaching compound used is sodium hydrosulphite, which will not harm the most delicate silk. Some colors, such as yellow, are not affected by it. By dyeing over such basic colors and bleaching back again or by dyeing a dark color and bleaching back to white and then redipping in another color very unusual effects may be obtained. As soon as one has learned the little intricacies of tying and mastered the technique of the dye pot, one should strive for beautiful and unusual colors and color combinations. Shaded effects may be obtained by allowing certain portions of the material to stay longer in the dye bath than others.

A Scarf in Which the Design Is Formed by Mottled Dyeing.

Unusual Handkerchiefs

When the fun of making colored handkerchiefs is discovered, the craftsman will keep herself supplied with them and make them for gifts besides. A yard of handkerchief linen will supply nine 12-inch squares. The hems may be rolled before dyeing so that the stitches will be the same color as the handkerchief, or after the handkerchief is dyed the hem can be rolled and whipped or cross-stitched in a contrasting color. After experimenting with linen, try the same designs on georgette and chiffon handkerchiefs. It is a fascinating experiment, specially when new designs and unusual color combinations are attempted.

APPALACHIAN HOMESPUN

MOUNTAIN HOMESPUN. By Frances Louisa Goodrich. Illustrated. 91 pp. New Haven: Yale University Press. $3.

BEAUTIFULLY made, this handsome book will at first glance enlist the interest of those who love the feel and the look of such volumes. As for its content, that will, of course, be chiefly of consequence to those who are interested in the home crafts that a generation ago were still followed in the southern Appalachian Mountains or in the modern outgrowths that are rooted in them. Miss Goodrich went in 1890 to live among the mountain people of North Carolina, and, moved by the desire to bring color and interest into the lonely, monotonous lives of the women, she was able to bring about a revival of the mountain handicraft of various sorts.

This book tells in a piquant, delightful fashion about the things she learned from the mountain women concerning these crafts and concerning the lives and characters of some of them. In the first section there is a chapter on the old crafts of these mountain people, among whom the pioneer self-sufficiency of each home to its own needs lasted much longer (until a generation ago, in fact) than it did elsewhere in the country. Here the author describes at length the weaving art, how the materials were obtained and prepared, what the processes were, including that of dyeing and the making of dyes, and what products were made. There are short accounts also of the making of quilts and coverlets, with much interesting matter about their many patterns; of chairs, baskets and pottery. Another chapter of this section tells the story of the establishment of the Allanstand Cottage industries more than thirty years ago and its success, the beginnings a little later of the Biltmore Estate Industries and the more recent venture of the Toy Makers and Wood Carvers of Tryon, N. C. In the appendix is a chapter explaining in detail the working of the loom and another that lists with annotations all the plants used for dyeing in the North Carolina mountain region.

A charming human interest is given to the book by a series of seven sketches of mountain women of fine, capable, kindly character and their lives. This series makes a good and just antidote to all the tales of blood feuds, murders and moonshining that have won so much attention that they have colored the general conception throughout the North of mountain life and character.

A Post-Mortem on the Home

HE DID NOT SHIRK his responsibility—that father of fifty years ago.

He cared for his farm, if he were a farmer; did his duty by his neighbors, kept open house, and tried to raise his sons and daughters to be worthy of the family name.

In brief, he made a home.

And in this home the mother, aided by servants, if she had them, cooked, cleaned, sewed, nursed the sick, washed and ironed, and bore children, believing with the psalmist that "happy is he whose quiver is full."

The boys and girls grew up, learned at an early age to share in the family's work life. A few went off to college, but for the most part they stayed at home until they were ready to make homes of their own.

But to-day, writes Maude Dutton Lynch in *The Forum*, "it is as if a landslide had passed over the country. One still finds isolated exceptions, but for the most part these homes have been cleared off the map by social and economic causes as completely as if they had been razed by some great catastrophe of nature."

Now Mrs. Lynch, we are told, has spent the last twenty years in creating such a home as she describes in her article. She has five children, the oldest nineteen and the youngest fourteen. But she not only has time to raise them, she finds odd moments to write articles and books for children. She may be considered, then, an authority on the meaning of a home.

The war, the emancipation of woman and her entrance into industry, prohibitive building prices, the general breakdown of moral fiber, and the desire to escape responsibilities, the fetish of comfort-worship—these are the things which this mother finds have contributed to the passing of the home.

The tremendous energy of the pioneers, she writes, has passed its goal of satisfying mere want and gone on to satisfying the desire for material comfort, and she says:

"This is the force that has built apartment houses on the sites of old homesteads, the force which, during the ten years following the outbreak of the war, increased the output of bakeries 60 per cent. and the amount of work done in laundries 57 per cent., while the population was increasing less than 15 per cent.; and which, between 1910 and 1920, increased the number of delicatessen shops in the United States three times as fast as the population.

"It stimulated an unprecedented growth of tea-rooms, drug-store lunch counters, ready-made clothing stores, and dry-cleaning establishments.

"Very quietly but very swiftly these novelties have been taking over the work of the household, until now they are actually challenging the existence of the home."

EDUCATORS assume the task of the parents. Day schools are including play as well as work in their programs, so that many children do little at home besides eat two meals and sleep. Boarding schools and summer camps, constantly increasing in number, assume practically entire charge of boys and girls from kindergarten to college. Even infants are provided for in pre-schools, where trained psychologists take the place of mere mothers. Recreation is taken in public parks and playgrounds; "movie theaters, professional baseball, fights, college football empty the home evenings and holidays. New Year's Eve dinners in hotels or clubs are more popular to-day than the old-fashioned family gathering formerly assembled so religiously at Thanksgiving and Christmas." And, says Mrs. Lynch:

"Now I think that many parents who are alarmed by the boredom and other unhealthy symptoms in their young sons and daughters would do well to focus upon our present non-functioning homes the same keen psychological study that educators have focused upon our schools.

"My own belief is that we would find that our homes also needed to be re-created as activity centers. Because we no longer need to spin, weave, bake, or sew, it does not follow that we must be idle. The desire to do is not going to be bred out of man's nature by the machinery of our iron-hearted age.

"I am not referring now to genius, but to all those inner desires, those strangely persistent urges in every man's and every woman's nature which, whether or not successfully repressed by the circumstances of life, are still the dominant molders of personality.

"One of the tragedies of modern life is that, for most of us, our work is set distinctly apart from these longings and cravings that are so peculiarly our own. The seeking, adventurous spirit has been trampled out of the day's work by the hard, demanding régime of efficiency.

"Most of us lead the monotonous life of robots, and the cumulative effects of monotony are deadly. They slowly suffocate man's spirit.

"In this toxic atmosphere only stimulants can rouse us, and thus we turn to the overemphasized beat of jazz, the melodrama of the screen, the dazzling gyrations of lights.

"Only through artificial respiration does the jaded spirit revive."

YET, says Mrs. Lynch, any psychologist will tell you that if we could develop our innate interests, we could rid ourselves of boredom.

There is the man who wants to raise chickens, but is forced to sell life insurance. If his wife were willing to start their married life far enough from city limits, he could satisfy his desire.

There is the hard-working doctor whose "cocktail" is a carpenter's bench, where he forgets the hard routine of his daily calls on the sick; the experimenter, or, for other homely illustrations:

"The business man working in his garage on a device for the automatic dimming of headlights; the stockbroker in his cellar seeking to make an umbrella so cheap that you can afford to use it once and then throw it away; the boy building his own radio out of five-and-ten-cent-store parts; the lawyer striving to find the method that will permanently end war—these and countless others who have within them that age-long itch of the explorer are the people for whom there is still a tang in life.

"These are the boys and girls, the men and women who, perhaps unconsciously, are pleading with us to preserve the home.

"And the home, the real home, is a laboratory in an even larger sense. We hear much to-day of maladjusted men and women—individuals who are not at ease in the human family, bewildered members of society who have never learned how to live with the rest of mankind.

"Again and again the psychiatrist traces the cause of this failure back to the home, until we hear one of our greatest modern psychologists, Dr. Alfred Adler, asserting that the task of reeducating all the parents is so impossible that it is to the teachers that we must turn for the real training of children. This is most astonishing, coming from the lips of a man who believes that before his fifth birthday each child has fashioned his style of life, his way of meeting all the future problems, and that the resulting pattern can be changed thereafter only with the greatest difficulty."

BUT Mrs. Lynch believes that married people who decide to have children will in increasing numbers seek to fit themselves

for these responsibilities. She adds:

"And these will be the parents who will realize that we all need a place during our growing years where we can learn, by watching, by simply living with those who are dear to us, the very difficult art of becoming civilized. For we all need a place where patience, which is born simultaneously with other maternal instincts, bears and forbears with us while we serve our apprenticeship to living.

"We need a place where the judgments placed upon the riotous whims and impulses of our adolescence are softened by affection; a place to which we distinctly feel kinship, to which we belong not as an individual but as a family group, for the sense of membership will be an important factor in our later social life. And we need a place where the door is always open, where help is given always without question, at any moment, in any need."

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Workshop Industries

26 Lansdowne Street, Cambridge
418 Second Street, Fall River
159 Moody Street, Lowell
36 Eagle Street, Pittsfield
33 Highland Street, Worcester

5m-7-'30. No. 9740

Modern Swedish Decorative Art. By Dr. Nils G. Wollin. (The Architectural Press. 42s. net.)

The Architectural Review. (Swedish Exhibition Special Number. 2s. 6d. net.)

Glancing through the three hundred odd plates of Dr. Wollin's book, we are struck by the thought that here are the products of a happier country than our own. We, in common with all pioneers, have the mortification to see others profit by our mistakes. Nevertheless, these mistakes need never have been so glaring, nor need we now persist in them. During the nineteenth century our natural resources carried us forward in spite of ourselves, and we proudly owned England the workshop of the world. It was, unfortunately, a workshop that was never tidied; and the dirt and disorder produced at last minds that were unable to distinguish the false from the true. Thus falsity of form and falsity of workmanship and material obtained an unparalled currency simply because articles that were really cheap could be made more or less to appear expensive, and sound judgment in these matters had remained with a very small minority whose warnings remained unheeded. Steam and coal ruled the world and England was their prophet. Those countries, Sweden among them, whose natural resources forbade expansion on our lines we were apt to regard as "backward," especially if they refused to partake of more than a minimum of the vinegar we offered with many protestations that it was wine. We have paid dearly for our disregard of the warnings of Ruskin and Morris. We could have been in a position to meet the new power—electricity—which places our competitors on a more equal footing if we had striven to keep the standard of workmanship which was once our boast and the standard of design that was once our pride.

In the nineteenth century art in industry usually meant the imitation of the effects of handicrafts by means of machines. This naive attitude still persists, and accounts, among other things, for the phenomena in most of the shop-windows of Tottenham Court-road. But another cry is heard and is increasing in volume—industrial art—which means something very different. Art is at last reasserting itself as one of the most important factors of life; and thus art, which had until the nineteenth century been inseparable from handicrafts, is now imposing itself upon machinery. We could not stop it even if we wished; but here in England its long divorce from industry renders the task of union difficult in a degree unrealizable by those whose fortune forbade their being swamped in the high spirits of industry in its hobbledehoy stage. Sweden is happy indeed that her mineral wealth was of a kind that could not support industry as the term was understood in the nineteenth century. Her

people remained on the land, and could not drift to towns that sprang up with the rapidity and ugliness of fungi. The traditions of handicrafts remained, impaired, it is true, by the limited importation of machine-made goods. Thus in the long winter evenings the women of Skania still worked the motives that their ancestors had copied from a cloak or scarf brought back by a soldier relative returned from service under the Emperor at Constantinople. Thus they retained that firm judgment of material and workmanship that is the privilege of those who work with their hands. Their very provincialism has helped them; for, strong in their own traditions, they can be as eclectic as they like, knowing that their own character will show through. There is perhaps no better example of national character showing through the most diverse motives than Ostberg's Town Hall at Stockholm. Again, we do not need to be reminded of Asplund's admiration of Sir John Soane when standing in the great book hall in the Stockholm Public Library, yet the effect is appropriately Swedish.

Thus it is with all the illustrations in these two volumes; they all have that national character so easily felt and so hard to explain. Their effect as a whole is homogeneous in a degree that more cosmopolitan countries—France or Germany, for instance—hardly ever achieve. At one time the romantic, at another the classical, prevails; yet, placed side by side, no antagonism between the objects is felt, only the pleasant effect of an unstable but very perfectly balanced equilibrium. The most diverse motives may be recognized; at one time the patterns of Ukrainian embroidery, at another the bold reeds and volutes of our own Regency period, yet again the metopes of the Parthenon are drawn upon, yet the national character is stamped on every one. Even the apparently

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The note is alleged to have been given to Mr. Robinson in consideration of his relinquishing an exclusive contract on the ocean frontage at Palm Beach.

TURN TO OLD HAND LOOMS.

French-Canadians Add to Incomes by Making Homespuns.

More than 10,000 persons in the Province of Quebec are able to make a living or add to their family budget during these times of depression by using the ancient hand looms in their own homes to create fine Habitant homespuns, according to O. E. Beriau, director of the Homecraft Division of the Quebec Department of Agriculture.

Mr. Beriau tells in a bulletin of the work that is being done to encourage the French Canadian people in rural districts to develop these old arts and thereby be assured of a good income instead of coming into the cities and joining the ranks of the unemployed.

"The Habitant people," he says, "are naturally artistic and it is a shame that young men and young women should come into the larger cities in search of employment when there is such a vast field open to them in their own homes. We are doing our best to teach these people the value of their own skill and our work in this connection, I hope, may do much to relieve the unemployment situation in this Province. There are now hand looms in about 10,000 French Canadian homes and there is no difficulty in disposing of the products of these looms. The difficulty is not in marketing but in supplying the demand."

Mr. Beriau explained that the majority of Habitant people make their own looms from wood on their own farms. Their wool is obtained from their own flocks of sheep and the dyes are made from the vegetables they grow.

"The Habitant," he said, "has absolutely no expense and the revenue from the sale of well-made handicrafts may go as high as $100 a month or more, depending upon the skill of the worker."

While the homespun blankets and hand worked mats are the best known of Habitant products, other arts are rapidly being developed under the guidance of the department. At Murray Bay there are several carpenters who are skilled in the making of period furniture; pottery work is being encouraged and many other arts are developing.

Fire Record.

SL—Slight. ND—No damage.
TL—Total loss CS—Considerable.

On Khaddar.

The above is the title of a booklet of 60 pages written by Dr. Pattabi Sitaramayya, the well-known Andhra Congress leader, and recently published by Messrs. G. A. Natesan and Co. of Madras. The booklet is a brief, bright and convincing case for khaddar, and if priced at 4 as. instead of eight, it would command a much wider sale and thereby be of great propagandist value. With many telling facts and figures and clinching arguments the author proves that the khaddar movement is a movement of great economic, humanitarian and also political value, a movement with this unique feature that in it "every man, woman and child in India can render adequate assistance."

"Home Life in Colonial Days" by Alice Morse Earle Macmillan 1899. Has good descriptions of spinning preparing, spinning and weaving of flax and wool, also home dyes. Good illustrations.

Home-Work Industries

European Countries Set Example that America Might Well Consider

Stanley F. Morse

Agricultural Engineer, Statesburg, S. C., in the Manufacturers Record

As one effect of the world economic deflation we are beginning to see the importance and value of small things. Small but sure profits, moderate but steady wages and even just a good living and freedom from debt weigh much more now than in recent years. In this connection a first-hand study of economic conditions in England, France, Spain and Italy has convinced me that the lot of the "European peasant" can stand comparison with such American "independent" farmers as may be hardly able to make ends meet, to say nothing of a profit.

Living on the Farm

The main object of the European peasant is to raise enough for his family to eat, and he does so, raising wheat and other foods at a cost which would be uneconomic if the labor of himself and family were figured at current wages. Thus, in Italy, with an import duty of 67 cents a bushel on wheat, it has been found that the cost of imported wheat plus the duty was less than it costs the Italian farmer to produce it. Yet Italy raises wheat and the country is in good condition.

Perhaps we shall have to revise some of our standards and accept a conclusion that instead of a farmer's time being worth so much per hour or per day it is worth what he produces with it. Surely the farmer who so manages that he raises most of what his family eats and sells enough products to buy his other necessities is better off than the larger scale farmer who fails to do this, and in addition makes no money on his regular farm products and has to borrow to live.

Let the Problem Solve Itself

I have pointed out that our agricultural problem would virtually solve itself if left alone, because the operation of the economic laws would eliminate those farmers who were unable to operate at a profit or supply their own living needs. This, however, would create another problem of what to do with the eliminated farmers. As one remedy, I suggested that decentralization of certain industries and the establishment of

smaller units in rural districts would provide part-time employment and sufficient ready cash for nearby farmers "living at home" on their own farms. I now wish to suggest another source of income for the support of rural families, to take up some of the labor slack.

Products Made in the Home

During a recent visit to investigate agricultural conditions around Limoges, France, I visited the Industrial Museum maintained to exhibit the products of some fifty industries of the Seventh Economic Region of France. Attractively displayed are numerous samples of the artistic and useful articles produced there. What impressed me was that most of these products were made from local raw materials, such as kaolin, wood, hides and farm crops. Here is a strongly industrialized agricultural region, with many of the farm products being used as raw materials. For instance, the excellent beef breed of Limousine cattle produces good quality hides, which are tanned into fine leather from which shoes and other leather goods are made. Surely, in many sections of the South there are places where raw materials, cheap hydro-electric power and an unemployed rural population offer an opportunity for industrial development that is well worth study.

Articles That Sell Themselves

Another very striking fact about the articles offered for sale in France and Italy is their beauty and artistic merit. Woodwork, needlework, glassware, porcelains, fabrics and the like are evidence of individual workmanship of a high order. These lovely things almost sell themselves; no wonder that American tourists feel impelled to buy to the limit. This indicates that there is a market in this country for real quality goods of a sort that we now import.

Are we not rather sated with standardized, unartistic, machine-made articles which lack the individuality of the European imports? What is now needed to stimulate trade is something different to sell—something that people will want to buy. Can we produce such things in this country? Of course, I understand that many of the European craftsmen have inherited their trades and have grown up in them; yet, Italy sends instructors to teach its women needlework and lacework and new designs. Why could not we, employing either some of our own high-class workmen or imported worker-artists, begin to teach our own people in a few selected rural communities how to make some of these fine goods?

We have the raw materials, the power and intelligent labor. Cheap power should permit the operation of certain machines, such as lathes and looms, at home or in small factories. In the South we have kaolin for fine porcelain, clays for pottery, cotton and wool for woven goods, needlework and special fabrics; woods for fancy boxes, canes, etc.; hides for fine leather goods, iron for metal work, and so on. Some home woodworking industries have been established in western Carolina. Would it not be possible for the business men of a community to underwrite the employment of instructors and the development of such handicraft or home-work industries, to provide profitable work for the farmers and their families who need to supplement their meagre farm incomes? We have become so accustomed to low-cost mass production that the handwork artist seems to be almost out of the picture. But, if we can make quality products to sell at a higher price than machine-made goods, we should be able gradually to capture the market now held by imported articles.

Rural Industries

Several attempts have been made in this country to introduce "home handicraft" work and "arts and crafts" work, with more or less success. The Biltmore Industries homespuns at Asheville, N. C., and the output of Elbert Hubbard's "Roycrofters" in New York are examples. Apparently, now, there is a need for small factories and home handicraft industries for certain rural districts, and the decline of costs and prices indicates that new outlets for raw materials and the stimulation of trade by new products may be beneficial to business. In Massachusetts, the Women's Educational Union of Boston is working to establish a New England rural industries association to develop handwork arts and crafts in rural sections.

The present crisis may be met in part by taking stock of our resources and opportunities, making long-time plans for developing them and then getting behind these plans with capital and hard work, to push them to a successful conclusion. States and counties well might undertake economic surveys and prepare practical development programs. This is a job that can best be done by citizens' organizations, in a business-like way—the more these projects are divorced from politics and Governmental red tape, the greater success they are likely to achieve.

Quotations re indigenous American dyes, from "Home Life in Colonial Days" by Alice Morse Earle, Macmillan, 1898.

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p. 193. (Wool) "Madder, cochineal, and logwood dyed beautiful reds. The bark of the red oak or hickory made very pretty shades of brown and yellow. Various flowers growing on the farm could be used for dyes. The flower of the goldenrod, when pressed of its juice, mixed with indigo, and added to alum, made a beautiful green. The juice of the pokeberry boiled with alum made crimson dye, and a violet juice from the petals of the iris, or 'flower-de-luce', that bloomed in June meadows, gave a delicate light purple tinge to white wool.

"The bark of the sassafras was used for dying yellow or orange color, and the flowers and leaves of the balsam also. Fustic and copperas gave yellow dyes. A good black was obtained by boiling woolen cloth with a quantity of the leaves of the common field sorrel, then boiling again with logwood and copperas.

"In the South there were scores of flowers and leaves that could be used for dyes. During the Revolutionary War one enterprising South Carolinian got a guinea a pound for a yellow dye he made from the sweet leaf or horse-laurel. The leaves and berries of gall-berry bush made a good black much used by hatters and weavers.

The root of the barberry gave wool a beautiful yellow, as did the leaves of the devil's-lint. The petals of Jerusalem artichoke and St John's-wort dyed yellow. Yellow root is a significant name and reveals its use: oak, walnut, or maple bark dyed brown. Often the woven cloth was dyed, not the wool.

"The next process was carding; the wool was first greased with rape oil or 'melted mine' grease', which had to be thoroughly worked in; about three pounds of grease were put into ten pounds of wool. --- In carding the second wool-card had to be warmed before passing it over the first.

p. 196-- "The spinner stood lightly leaning forward, lightly poised on the

ball of the left foot; with her left hand she picked up from the platform of the wheel a long slender roll of the soft carded wool about as long round as the little finger, and deftly wound the end of the fibre on the point of the spindle. She then gave a gentle motion to the wheel with a wooden peg held in her right hand, and swerved with the left the roll at exactly the right distance from the spindle to allow for one 'drawing'. Then the hum of the wheel rose to a sound like the echo of wind; she stepped backward quickly, one, two, three steps, holding high the long yarn as it twisted and

quivered. Suddenly she glided forward with easy, graceful stride and let the yarn wind on the swift spindle. Another jerk of the wool-roll, a new turn of the wheel, and da capo".

[The peg in right hand was 7" long.]

"It was a good day's work for a quick active spinner to spin six skeins of yarn a day."

Re Pinehurst weaver

p. 250-1" Cotton is dyed black with dye made by steeping the bark of the 'Black Jack' or scrub-oak simpled with red maple bark. Wool is dyed black with a mixture of gall-berry leaves and sumac berries; for red they use a moss which they find growing on the rocks, and which may be the

lichen Roccella tinctoria or dyer's moss; also madder root, and sassafras bark. Yellow is dyed with laurel leaves, a 'dye-flower', a yellow flower of the sunflower tribe; laurel leaves and 'dye-flower' together make orange-red. Blue is obtained from the plentiful wild indigo, and for green, the cloth or yarn is first dyed blue with indigo, then boiled in a decoction of hickory bark and laurel leaves. A bright yellow is obtained from a clay which abounds in that neighborhood, probably like a red ferruginous limestone found in Tennessee, which gives a splendid fast

color; when the clay is baked and ground it gives a fine, artistic, dull red. Purple dye comes from cedar tops and lilac leaves, brown from an extract of walnut hulls."

Niddy-noddy for winding yarn

The Rural Industries Bureau,
6 Bayley St, London, W.C.1
Pamphlet #19, 3d. "Hints to Homeworkers" 4d.

"Scouring & Dyeing with Vegetable Dyes" Recipes" by K. Garrett 2 vols. 2s 6d each. The London School of Weaving, 13 Bryanston St, Marble Arch, W.1.

The Textile High School, 351 West 18th St. New York City

FREDERICK L. LEWTON
SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM
WASHINGTON, D. C.

DEPARTMENT OF ARTS AND INDUSTRIES

For dyes try various tree fungi & mushrooms. Also mosses & perhaps on weeds or insects (à la cochineal) Various weed seeds. Peach juice, pear juice, nut & peach stones, Grape skins! Blackberries, blue berries.

Fellowcrafters, Inc. ~~737~~
Beacon St, near Park St.
~~Boylston St~~ Boston

Textile High School Courses Cover Every Phase of Industry

Institution Offers Subjects Ranging From Buying of Material to Designing; Has 5,400 Students; Museum Contains Vast Collection of Fabrics

By F. Reed Alvord

The Textile High School, whose new building was opened a little over a year ago at 351 West Eighteenth Street to train students for the textile industry, has doubled its enrollment during the depression. The classrooms, designed to accommodate thirty-six students, have frequently had forty students crowded into them, with the result that the faculty has had to consider expanding the divisions of its classes.

The explanation of this unusual situation, according to Dr. William H. Dooley, principal of the school, lies in the fact that the vocational aspect of the training which the school gives is regarded merely as a by-product of the general scheme of education, and not as an end in itself. When other schools were so intent upon producing master craftsmen in their respective fields they temporarily lost sight of the fact that their experiment could have any sociologic value; they forgot to consider the "average" students in their rush to produce experts.

Students' Minds Varied

"New York City, like every other community, has various types of boys and girls of high school age, ranging from the book-minded type to those who have an intensively practical mind," Dr. Dooley said. "Between these limits of human interests and talents there are many shades of differences, although this distribution does not necessarily mean that one type is superior to another, but simply that each one simply has a different mind.

"The Textile High School was primarily founded on the basis of educating the particular types of individuals who cannot profit by an academic education. The variety of its courses encourages each type of mind, inspires interest and promotes growth. In addition, it has a general educational value, because hand work, with its vocational slant and the correlated academic work, appeals to the motor-minded student who has failed to be aroused by a full day's program of the latter."

Departments Interdependent

As the largest textile high school in the world, comprising an enrollment of 5,400 students, it offers a practical course in every division of the industry and a special course for approximately 10 per cent of the student body which enters technical colleges every year. Classroom instruction in marketing, buying and selling, advertising, engineering, dyeing, fabric design, interior decoration, costume and wearing apparel is supplemented with the practical appliance of the theories taught.

A natural interdependence exists between the various departments, so that one represents a single unit of the textile industry. The classes in fabric design, for example, work out the patterns they believe suitable to meet the needs of a certain type of material and pass them on to be printed or woven into a finished product.

From all parts of the world collections of fabrics have been made and presented to the school's museum. The Cotton Converters' Association and the Silk Association of America have presented every design of cotton and silk ever made. One thousand different types of laces, both hand and machine made, are mounted in glass frames, and the collection also includes unusual dyed fabrics from many different lands. Cotton, mulberry and artificial silk cloths and an elephant cover, hand-loomed at the Gandhi School at Farrukhabad, were given to the school by Gandhi, and Mussolini is preparing a complete collection of Italian fabrics which he will present as soon as it is ready.

Reference Material Available

The public as well as the textile trade is free to use the available reference material in this "Guild Hall" museum at any time. Practically every textile manufacturer in the city at one time or another has made use of its exhaustive files in determining the type, style and history of various fabrics and to make sample comparisons, Dr. Dooley explained.

In response to the demands of the textile manufacturers and trade associations, the Textile High School was established twelve years ago with eighty-four students in an unused elementary school building at 124 West Thirteenth Street. The new Textile High School, designed with the most modern and complete equipment available, is the fourth building of the group, which now houses 4,800 day students and 1,000 evening students.

The advantage of handwork is that it is conversion of energy into useful forms, — not mere money making (i.e. debt creation).

Rural Industries Bureau
6, Bayley St., London, W.C.1.

The London School of Weaving,
13 Bryanston St., Marble Arch,
London W.1

Re Indian wool dyes — Miss Mabel Morrow, U.S. Indian School,
Santa Fe, N.M.

H E Gunter, Loom-maker, N.Y.C. (Nr Greenwich Village)

Union Loom Works Boonville,
N.Y. make a good X type of loom.
Not too much clutch in operating it.

In hanging a loom get one where knots are free, where the stretch in operating is not too great, where the height above floor is not too great, which is not hard to operate.

Navajo Indians get yellow dyes from peach leaves and flower heads of Bigelovia graveolens (Rabbit weed?) [Try other yellow flowers].

Black from combining sumac leaves, roasted ochre and piñon gum.

Red with alder bark and mountain mahogany together.

Certified and from publications of The Exposition of Indian Tribal Arts, Inc., 578 Madison Ave., N.Y.C.

The Weaver of Handloom Fabrics by Mary Andrews Reath. Pennsylvania Museum, School of Industrial Art 1927
A Classification w. historical notes.

Mountain Homespun by Frances L. Goodrich (S. Appalachians)
Yale Univ. Press. $3.00
1931.

✓ Methods in Dyeing by Veg Dyes
F. W. Pope,
N. Bennet St Ind. School
1931 $2.

Luther Hooper
Weaving or Small Appliances
2 Vols.
Vol II on card or tablet weaving

✓ also his Weaving for Beginners
✓ Hand Loom Weaving

Why not raise holly and mistletoe?
Also medicinal plants & herbs

Mr. ~~Hann~~ Hahn, 880 Main St Bridgeport, Conn. has some special loom that Wilmer young reported

Re dyeing loom in Santa Fe, see
Spanish Arts, Palace Ave,
near Plaza.

"Indian Blankets & their Makers"
by Geo H. James, McClurg, Chicago
1927.

Some Boston Wool Dealers.

Cordingley & Co., Inc. 266. Summer St.
Cudahy Packing Co. 230 Summer St.
Foote Draper Sawyer Co, 256 Summer St.
R. E. Smith 401 Summer St.
Richard Olney & Co. 214 Summer St.
Winterbotton & Brown, Inc. 170 Summer St.

"Modern Home Dyeing". Martha Jane Phillips
"Dyes & Dyeing" by Charles E. Pellew.

Chemical Companies in Boston.

Amalgamated Color & Chemical Co. 176 Purchase St.

Denny & Alley Chemical Co., 235 Hanover St.
Cambridge.

Howe & French, Inc., 101 Broad St.

Amalgamated Color & Chemical Mfg Co.
146 Summer St.

E. R. Squibb & Sons., 150 Causeway St.

Chemical Analyses

Skinner & Sherman Inc. 246 Stuart St.

New England Chemists Products Supply Co.
113 State St.

In referring to handicraft the other day, Richard Mayer spoke of its being beautiful because of the "love marks" on it.

From the book "Early American Arts & Crafts" by H.D. Eberlein and A. McClure, J.B. Lippincott, Phila. 1916, p. 284, we learn that the early Colonial dyes were as follows:-

Red (Scarlet & Crimson)

Cochineal, Madder, Nicaragua Wood, Brazil Wood, Camwood, Pokeberry root (~~sof~~ solferino)

Blue

Woad, indigo, Larkspur flowers, garden purslane, wax myrtle, knot grass, spiderwort flowers.

Yellow

Fustic, Wold, turmeric, arnetta, sedge grass (with alum), peach leaves, smartweed leaves, alder bark, birch bark, walnut bark, hickory bark, yellow oak bark, Lombardy poplar bark, sumac stalks,

yellow locust, Osage orange, clematis.

Green:

Green, of course, could be produced in almost innumerable ways by combining blue and yellow in proper proportion, but the following also yielded desirable green dyes: black oak bark, meadow garlic (with lime), orange or yellow root (with indigo), Turmeric or gold seal (with indigo).

Black:

Dogwood, Nutgalls, Bugle weed.

Brown:-

Butternut, hemlock, maple.

"Mordants were, of course, necessary to fix the colors and for this purpose alum was, perhaps, the most universally useful. --- Besides alum, sal ammoniac

copperas, veridigris and cream of tartar were servants ever ready to her hand.

"For some of the homely ~~receipts~~ recipes, giving minute directions for distilling and using the vegetable dyes extracted from common plants", see "Hand Woven Coverlets" by Eliza Calvert Hall, Little Brown & Co.

Get publications of the Welch Textile Association, c/o University College at Cardiff, Wales. (Homespun wool).

Mary Maillet Spinning Wheel Manufactured by East Pepperill Braiding Co., East Pepperill, Mass. (Mrs. McGraw)

Mrs. Mary O. Maillet, 9 Comauba St. Extn. Tel Parkway 5021 R. Go to Rosindale Sq. Then S. on Poplar St, & Comauba St. is at left about 1/2 m. down

Howard Bros. Mfg Co.
card clothing. Worcester, Mass.

Get publications of the Welsh Textile Assoc. c/o University College at Cardiff. Re homespun wool.

A little family industry in shoemaking was started during the depression & is successfully running. Called The Craft Shops, 35 Summer St., Weymouth, Mass. Boston office 1239 Little Bldg, Boston; Boston display room 30 Huntington Ave. Edward Mathews Shoes Guild.

Mr. Allan Eaton at Russell Sage Foundation is in charge of studies of crafts etc. Very strong on weaving.

For hardware for looms
. J.A. Hall & Co. 30-36 Hamilton
Ave., Patterson, N.J. Send for catalog.

For woolen yarns Emile Bernat & Sons Co
Jamaica Plain, Boston, Mass.
For linen yarns Hughes Fawcett
15 Franklin St. N.Y.C.
For general yarns + white carpet warp Helen Simons Co,
105 South 3d St. Philadelphia.
Silk mill supplies - J.A. Hall & Co.
Patterson, N.J.

Shuttle Craft Book of American
Hand Weaving, also Recipe Book of
Shuttle Craft. $10. Mrs. Mary
Meige Atwater, Basin, Montana.
Colored carpet warp from Sears Roebuck Co.
29¢ for spool of 800 yds - May 1936.

The Book of Weaving - John Day Co.

Farmers Woolen Mills,
Jamestown, Ky.

THE

Doctor's Skill at Weaving Yields Mt. Holyoke $5000

SOUTH HADLEY, Jan. 13 (AP)—A $5000 medical fellowship, funds for which were earned by the weaving skill of Dr. Mary P. Dole, an alumna, was established today at Mount Holyoke College.

Dr. Dole, a Shelburne Falls retired physician, quit her practice several years ago to assist a patient with failing eyesight and soon became expert with the loom, weaving coverlets and dresses.

The fellowship fund is to be used for research by Mount Holyoke students, preferably graduates who already have received the degree of doctor of medicine.

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MPANY

WEAVE - IT

made by Dorar Products Corp., 125 Riverside Ave ~~200 Boston~~ Ave., Medford, Mass ~~Oregon~~.

Similar device the Loomette, made by Cartercraft Studios Los Angeles, Calif.

Dyes for Handicrafts

Colors Found in Pantry, Back Yard, or Woods Are Used on Yarns for Handloom Weaving

By JUSTINE LEWIS

Packed away for another year are the Easter egg colorings of every well run household. But hiding in your own back yard may be the ingredients of homemade dyes to be brewed and blended for use in handicraft creations. An old hand at ferreting out all the colors of the rainbow from surprisingly convenient sources is Miss Kate Van Cleve of Brookline. After discovering them anywhere from the trunk of the old apple tree to walnut hulls left over from yesterday's salad, she puts the colors to use in her hand loom weaving.

Before telling a group of Cambridge weavers recently about the ins and outs of dyeing in the home, Miss VanCleve took the craft enthusiasts to a large commercial yarn dye works in Jamaica Plain. Then, with the large scale processes clear in their minds, she showed the group, in her own studio, about corresponding processes used by our grandmothers.

On expedition into the pantry, two foodstuffs, miles apart on the menu plan, provide the first coloring ingredients for the group's observation. They are onion skins, whose rich golden yellow dye is no surprise to veteran egg-decorators, and tea leaves, which can be brewed to give off a rose-tan coloring, beautifully soft in hue.

Go out in the garden, if it harbors a few familiar trees, and in their shade are hiding several more cachets of color. Norway maple bark is another source of rose-tan, apple bark makes still another tan, a dark yellow one. Yellow-green, cheerfully spring-like and warm, is concocted from peach tree leaves, while the walnut hull's brown dye is rich and dark.

Among the Flowers

Flowers, in themselves so colorful, produce fewer dye hues than might be expected. Lily of the valley leaves, soon to make their appearance, make light green; burnt orange is brewed from coreopsis, and orange yellow from dahlias, despite the wide range of their blossom's colors. Autumn's equally colorful zennias give, surprisingly, only a dark, greenish yellow.

Leaving the garden for a walk in the woods, a seeker for dyes doesn't have far to look. There is dark plum brown from dog wood, dark tan yellow from the bark of yellow birch, and yellow-brown from golden-rod. Bright red sumac berries, by some magic alchemy, afford a dye that is anywhere from dark gray to black. Conversely, stem lichens give various colorings all the way from sun yellow through brown-red and purple.

American Indian's Red

Our American Indians discovered most of these colorings for themselves, using them on yarn for their blankets and rugs. But there was something missing in their pallet. That was bright red, which they loved. Finding it very hard to get, they eyed such brilliant cloth of the white men with covetous glances. Finally ingenuity came to the fore. They raveled out any red cloth they could get hold of and used that wool, or else used that material to dye their own wool. The red in the old Indian blankets was obtained in this way from cloth.

TRANSCRIPT STAM

Cheap yarns

Chelsea Yarn Stores.

Boston near No Station, Corner Wrapley & Waltham Sts.

~~also~~ 133 Stanford St. Boston.

HOMESTEAD NOTES

Published by RALPH BORSODI and ASSOCIATES
from the SCHOOL of LIVING at Suffern, N. Y.

Nov., and Dec., 1935 Number 24

A Tax Program

A TAX PLATFORM

If America is ever again to be a land of free, self-sufficient, home owning families, then the present oppressive system of taxing the home owners must be ended.

For at present we are taxing to death the home owner and the farm owner for the benefit of industry and of big cities.

The power to tax, said the first Chief Justice of the Supreme court of the United States, is the power to destroy.

If the power to tax is the power to destroy, then the power to untax is the power to create—or at least recreate what has in the past been destroyed.

Untaxing the American home is the surest way in which the Congress and the States can make this country a nation of prosperous home owners again.

Here is a tax program which we believe fits the homestead and country life movement—and which gives individual human beings a chance to protect themselves against exploitation by industry and by business corporations.

1. All taxes on homesteads (homes and not to exceed 10 acres immediately surrounding the building) to be abolished.

2. Farm land, pasture, and wood lots to be taxable only up to 1 per cent of their value unimproved.

3. Coal, oil and mineral lands to be taxed on a royalty basis on production, and when not used, on their full value as unimproved mineral land.

4. All other lands, including city land, to be taxed on the value of the unimproved land only; all buildings to be free of present realty taxes.

5. Protective tariffs and sales taxes to be abolished within ten years by reducing them at the rate of not less than 10 per cent per year.

The principal work of the State and Federal governments is the protection and promotion of industry. At present millions and billions are being spent by the government to produce industrial recovery and to support those unemployed by industry.

Why should the farmers and home owners of the counry be taxed for the benefit of industry?

Why shouldn't industry pay for the expenses which industry creates?

A simple amendment to the Constitution of the United States might well be the first step in carrying out this tax program. We propose the following as the 22d Amendment:

"The private ownership of a home and homestead being essential to the security, progress, and culture of the people, no tax of any kind shall be levied by the Congress or any state, county or municipality on any homestead. A homestead, within the meaning of this amendment, shall consist of a privately owned, owner occupied, one family residence and the land not exceeding 10 acres, immediately surrounding it."

HOUSING

The papers are full of stories about housing plans. Recently, when the first government built houses were completed in New York City, elaborate ceremonies marked the event, and it was hailed as a great achievement.

Yet, when we examine this project and when we study the housing plans about which we hear so much, what we find is that city apartments are involved the construction of which is made possible by a government subsidy.

And once again we find ourselves on humanitarian grounds confronted by a program of taxing the whole country for the benefit of people who live in cities and who own city land.

Why should a farmer in Iowa pay tariff and sales taxes to the Federal government, in order to help pay the rent of people living in New York City?

Why should a home-owner who lives in a suburb around New York and who is paying the full cost of building his own home, be taxed however indirectly for the benefit of those who pay rent in New York City?

We wonder whether anybody can make a logical apology for this kind of injustice.

SUB-MAN

The curse of industrialism is the fact that it reduces man to the level of automatons. It undermines their spiritual, moral and physical life, and reduces them to what R. Austin Freeman calls "sub-man" in his book "Social Decay and Regeneration."

"Compared with the African negro," he says, "the British sub-man is in several respects markedly inferior. He tends to be dull: he is usually quite helpless and unhandy; he has as a rule, no skill or knowledge of handicraft, or indeed knowledge of any kind. The negro, on the contrary, is usually sprightly and humorous. He is generally well-informed as to the flora and fauna of his region, and nearly always knows the principal constellations. He has some traditional knowledge of religion, myths and folklore, and some acquaintance with music. He is handy and self-helpful; he can usually build a house, thatch a roof, obtain and prepare food, make a fire without matches, spin yarn, and can often weave cotton and make and mend simple implements. Physically he is robust, active, hardy and energetic." Yet in a boot factory there is not a man who can make a pair of boots, while the factory hands are, as a rule of very poor physique: they are too small and stunted, with bad teeth, and suffer much from pulmonary and digestive troubles. Such are the fruits of progress to which we conveniently turned a blind eye so long as there was money in it.

"10 PER CENT OF THE LAND---"

Break the monopoly in land and there is eradicated one of the major evils of our present economic institutions. This has been a platform of "Homestead Notes." We have advocated that if 25 per cent of the land were freed our citizenry would be also freed from the Frankenstein of the factory system. Dr. Franz Oppenheimer, eminent German Sociologist and economist, believes that if only 10 per cent of the land were free for homesteading, stability would replace economic crises and the exploitation of labor disappear.

At a recent dinner sponsored by such notables as Professor Albert Einstein, Felix Frankfurter, Ludwig Lewisohn, and Professor Harry A. Overstreet, Dr. Oppenheimer addressed the following significant remarks:

"I am one who sees the way out. All I ask is for that way to be noticed. Not enough attention has been paid to it, in spite of the fact that I am one of the acknowledged theorists of my time.

"There is no real conflict between communism and capitalism when they are examined logically. The conflict rests on a premise accepted by both sides which is incorrect. Both sides admit that free competition is associated with great evils. The capitalist says these evils are unavoidable. The communist says they are unbearable.

"Both are in the same error, because I hold that free competition is not associated with evils. To blame it is wrong. I offer the novel contention that we have not had free competition in 6000 years.

"Now I will show you why we have not had free competition. Where there is any important monopoly, there is no free competition. One excludes the other. Yet the monopoly of the land is one of the most striking features of our economy.

"A minority is in possesion of the land while the majority has little or none. The landless majority must depend on the others, and that is a characteristic of monopoly. There may be competition among the monopolists, but that is not free competition. The task of our time is, therefore, not to abolish competition but to free it by abolishing the monopoly of the land.

"History gives evidence that capitalism is lodged in the land monopoly. Wherever a pioneer can get to free land the laborer has disappeared from hire and put land to his own support. Take examples in the history of America. It was so in Colonial American days, and it was still so until the open lands of the West were enclosed.

"Other theorists have been somewhat aware of the land monopoly as the root of economic and sociologic evils, but their schemes of nationalization have been too ambitious. They could never be imposed against the opposition of people who own small pieces of land.

"But I do not believe it is necessary to nationalize the entire land. To take a fortress, you make only a breach in the wall; you do not find it necessary to take down the entire wall.

"To correct all the present economic difficulties I believe, as a result of more than forty years of thinking, we have only to take 10 per cent of the land. It would be properly paid for by the nation and redistributed on easy terms among those who would like to return to the soil. The equilibrium would return.

"The supply of laborers would diminish and wages of those who remained as laborers would rise. Surplus production, crises and the exploitation of labor would disappear.

"There is a serfdom of the land as well as of mankind. Revolutions of the past have only liberated man. We must now liberate the land."

OUR FIRST HOMESTEAD PROJECT

The following questions which we are asked over and over again, are here answered as briefly as possible. Further information will be gladly furnished. A cordial invitation to visit the project is extended to all those interested.

What is the School of Living?

The School is an institution organized in 1934 to help those interested in country life and homesteading. It is managed by a board of nine trustees. Ralph Borsodi is Director. It aims to educate leaders and furnish guidance to the hundreds of families who are asking: "How can I and my family move from the city, successfully build our home, and supplement our cash income by production for our own use?"

What is the Homestead Project which the School is developing?

Through a subsidiary corporation, The Independence Foundation, Inc., land has been acquired and provision made for the co-operative financing of a model homestead community. The project is in no way connected with the Federal government.

Where is the Project located?

Near Suffern N. Y., about 25 miles from the entrance to the Washington Bridge. Suffern is a community center on the Erie R. R. The project is located on U. S. route 202; a new concrete highway. It is only an hour's drive by automobile to New York.

What is the land like?

It consists of a 40 acre tract of rolling contours, in the foothills of the Ramapo Mountains, crossed by the Mahwah River. Ten acres have been reserved for a natural park, for swimming, for pastures and for roadways.

The balance has been divided into one to three acre homesteads. The parcels are ideal for building sites. The soil, which has been analyzed by the county Farm Bureau agent, is admirably suited for homestead gardening.

(Continued from preceeding page)

What type of homes are built?

Stone houses, individually designed, with all modern improvements, varying in cost from $2,500.00 to $6,500.00. While plans of any architect may be used (subject to approval), the procedure recommended is to have the School's instuctor in building and architecture work out the designs. In this manner the plans of the house will be coordinated with instruction in homestead management, budget analysis, gardening, etc.,—and in no case will exceed the financial resources of the homesteader.

How may land be secured?

The land is available on a non-profit basis to acceptable applicants and no investment need be made in it. Permanent leaseholds are furnished upon the payment of an annual ground rent, which is divided into monthly installments. The ground rent payments at present vary from $3.34 to $6.67 per month per one plot, and are determined from year to year on the basis of taxes levied upon the property, cost of roadways, and community improvements.

THE INDEPENDENCE FOUNDATION

"For the purpose of establishing a homestead community on a plot of approximately forty acres of land, located on the Haverstraw Road near Suffern in the County of Rockland, and is engaged in the construction of residences, outbuildings, and other improvements necessary for the operation of homesteads."

So reads the charter granted by the State of New York to the Independence Foundation on June 5, 1935. Six months have passed and it is with some feeling of satisfaction that we review the results of an eventful summer and fall.

Upon entering the grounds we travel on a road which last spring was undeveloped farm land, and past the neat little one room shack which hasn't as yet been officially named, but serves as land office for architect and engineer in addition to general information bureau. The up-grade brings us to the site of the future home of the School of Living, where foundation trenches have been dug and excavation made for furnace room and root cellar.

On the left appears the charming Marquart Homestead, a five room residence built of native fieldstone and equipped with modern domestic machinery. The road forms a turn as we come to the sand and gravel pit where over 400 tons of material for roads and buildings were extracted in a few short months.

A homestead in the process of construction is seen as we reach the end of the new road, and work on this structure will continue during the winter months. Upon completion the Henry Shipherd family will begin its career in modern homesteading.

These are the tangible results that have evolved after months of careful planning and continuous effort. More important is the fact that the Independence Foundation is an established organization capable of moving under its own power. The story of the problems involved in creating a sound financial and operating basis would fill many issues of "Homestead Notes" but they were, it seems, inevitable in launching a project of this character.

A welcome addition to our staff of experts is Mr.W.S. Fitz Randolph, architect and builder, who will assist in directing the project. At this writing six families have signed contracts and plans are being formulated for construction to begin early next spring. THE HOMESTEAD MOVEMENT MARCHES ON.

NOTES FROM THE SCHOOL OF LIVING

Behind the scenes at the School of Living the Shipherd chicken coop is approaching completion. The goats have been turned loose and have consequently bestowed their capricious attention as never before on the cabbages. The harvest has been gathered in—a bit too late for the tomatoes; the shed roof is covered with ripe ears drying for corn meal, and baskets of turnips crowd the squash and pumpkins, while goats and babies revel in the apples—until a bee does likewise.

The enterprising Service Exchange which is advertising on our bulletin board to the effect that bathing the baby (or dishes) will pay for a haircut reports business somewhat dull; total haircuts administered two and one-half, of which one was to the baby himself.

Progress of the baby: he has doubled his vocabulary in the quarter (can now say Bye as well as Bang); has been promoted from the top of the washing machine to the top of the kitchen table for meals, and there feeds himself without supervision; not to mention that first haircut.

The School has acquired a concert grand piano which is in constant operation by its owner, Herbert Harvey, and John Maxwell, our guest from Rochester. The fiddles of the Assistant Director and Miss Isabella Macfarland, accompanied on the piano by Mrs. George Macrum, have given us some most delightful music. Mrs. Macrum has been visiting us often from her home in Sloatsburg during the current exhibition of her husband's paintings at the School; she has for some time been accompanying the dancing of the Saturday evening group, adding immeasurably to everyone's enjoyment.

The George Macrum exhibition of paintings, water-colors and drawings has covered the walls of the School for two weeks with pictures of the hill towns both of Rockland County and of southern France, snow and marine scenes, and gay flowers from the Macrum's own garden. Mr. Macrum enjoys his work; he has also taken thought as to how others may be enabled to enjoy it, not only at exhibitions, but in their homes. The prices of his pictures are therefore within reach of most of the people who like them; he has sold a number on the installment plan, and "has found this as practicable for art as for iceboxes." We shall miss his visits as much as the pictures. Both the opening and closing of the exhibition were marked by teas at which friends of the artist and friends of the School met on the common grounds of appreciation of Mr. Macrum's fine showing of pictures.

The School's parking space has exhibited a variety of license plates this fall—the count on one day represented N. Y., N. J., Pennsylvania, Connecticut, Massachusetts, and Florida. And the interests of our visitors have been as varied—from homesteading on a large scale to handicraft development in a Florida town; from the Catholic point of view, or from music as a way of life, to the teachings of Lao Tse—all mingling with the School of Living's way of homesteading.

SCHOOL GOATS HAVE TRUE HOMESTEADING SPIRIT

Isadora Duncan and Queen are now happy together despite unequal social footing.

Last spring, when Earl Gordon brought the two Swiss milk goats to the School of Living, visitors and students whose knowledge of these highly sensitive animals had been limited to the Sunday comic sheets, were surprised to see a goat actually shed tears of grief. Moreover, the myth of the tin can eating and fender nibbling beast was exploded.

The notion that a goat will consume all kinds of assorted bric-a-brac and rubbish was no doubt started when city dump heaps came into vogue and it was a common sight to see a goat perched on a pile of refuse, nibbling the paper wrappers from a tin can.

Although Isadora (named for the great exponent of classic dancing) is a blooded Toggenburg of proud lineage, she lives in perfect harmony with her less aristocratic companion Queen, a grade goat. Both are excellent producers and together average about 3 quarts of milk per day.

When first taken from the goat farm at Wanaque, N. J. our two pets were sorely distressed at being separated from their former companions and for several days bleated continually shedding large watery tears of sorrow. However, they are now completely at home and besides producing the cream for our coffee serve as lawn mowers and fertilizing agents.

Children especially enjoy the evening milking process, and the sight of Isadora, her four dainty feet resting on a small box placed on the back porch, gazing placidly into the kitchen window while being milked, is one to be remembered.

I MADE IT MYSELF

In my mind, the words "loom" and "weaving" have always been vaguely connected with the thought of an Indian sitting cross-legged on the sun-baked soil laboriously threading bright colors in a crude stringed frame. The words "warp" and "woof" meant threads to me but I have never been quite sure which thread went which way. It really did not seem to matter.

Recently I was asked if I would like to learn to weave. The idea rather startled me (with my mental picture of an Indian) but I thought that it wouldn't hurt me to try, therefore one evening we drove to the School of Living for a first lesson.

The loom room had a strange effect on me. I was told that the beautiful window draperies were actually made on a loom by an individual and that it took only about a day to weave the necessary eight yards; I was shown lengths of fine cloth, material that would make smart suits either for a man or woman; I saw a number of colorful blankets and rugs (such as an Indian might have woven) and then I saw delicate linen towels, tablecloths and scarves. I could scarcely believe that they had been made by hand but I was reliably assured of the fact.

The room was filled with an array of machinery I had never before seen, that when identified turned out to be four looms, two alike and two of larger sizes. The use of the "flying" shuttle (a phrase that amused me until I saw it in use, then I understood the term), the foot pedals, the levers on the warp beam and cloth beam were duly explained to me. I also learned that the warp is wound length-wise on the loom, while the woof is the yarn woven across—something I never quite knew before seeing the process of weaving them together.

And I wove a rug. Not a perfect rug to be sure, but I myself, with a great deal of amateur banging on the loom, made a sturdy article of blue and brown cotton threads. It was a rug. During learning the motions of shuttle and pedal I watched the material grow into definite form beneath my hand, something that filled me with a new sensation—the pleasure of creation. I have never made anything before; it never occured to me to want to make anything. And if anyone had told me prior to this experience that a rug 36 inches long could be made in less than two hours for less than two dollars, I am certain I would have scoffed at the idea. So, brimming with enthusiasm and not a little pleased with myself, I came home that same evening with my rug under my arm.

Several days later I went again to the School to experiment with linen weaving. The linen yarn is much smaller than the heavy cotton used for rugs, and one must take greater care with the selvages to keep them even. As I worked, the same creative pleasure filled me—mixed with an awe that I was actually making linen. I was told that I could weave in any colors I wished, that the design depended solely upon the weaver. That merely heightened my interest. It took me three hours to weave a bureau scarf 42 inches long with blue, yellow and green border, and the total cost of the linen yarn was 47 cents.

Other than the fact that during my brief weaving experience I have become an enthusiast, and plan to make all sorts of draperies, materials, blankets and linen articles, it seems to me that the most important thing is this awakening, creative interest in me. Like everyone else, I have been accustomed to buying the cloths I needed, always with the thought, "are they pure linen?—is that pure wool?" By weaving I can be certain of quality; of the actual price; and how much more personal an article becomes when one can say, "I made it myself!"

M. S.

The Mail Bag

Wanted: A couple to share on a homestead adventure.

"Do you know of any couple that might be interested in some such venture? Two kinds of stability would be needed: financial in at least a moderate degree; emotion 100 per cent.

"Trusting that everything is going well with you and with whatever you count important."
—D. K.

"I have read 'The Flight from the City' and am now reading 'This Ugly Civilization.' I agree with you in everything you say, and am particularly struck with what you say in regard to the possibility of practically reestablishing the conditions of 150 to 200 years ago when every family was practically self-sustaining. I have long believed that we were being forced in this direction for the simple reason that mass production does not give us satisfactory quality and the profit system makes commodities expensive beyond what the income of the people can meet. I have long believed that through methods of this kind, and through cooperation we can solve many problems in a way which will create a real democracy, and do these things in a better way than seems to be offered by socialism, communism and surely better than through dictatorship. You are covering a vital field and I hope that this letter will at least encourage you, because I assume that you meet with some criticism."
—E.T.H.

Book Notes

MODERN HOUSING. By Catherine Bauer. Houghton Mifflin Company. 200 Illustrations.

No more powerful description of the wretched housing conditions accompanying the growth of large industrial cities could be written than found in "Modern Housing." In addition Miss Bauer has made a valuable study of post-war housing projects built by European governments. Unfortunately the author is not a competent economist and leaves much to be desired in her treatment of land economics and housing capitalization. Leaning heavily on German and English labor movement theorists for her interpretation and history of housing reform, she completely overlooks such an important thinker as Henry George. "Progress and Poverty" and not "Das Kapital" furnishes light upon the economics of housing and would prevent Miss Bauer from inferring that the height of the tenement makes the land dear rather than an illogical taxing system.

The author concludes that the capitalist system is illogical and the housing problem insoluble in a capitalist society such as ours. We agree that the price of land and the interest on housing funds are insurmountable difficulties for any national solution of the housing problems. Catherine Bauer finds a selfish group of men, whom she calls capitalists, defeating themselves and the masses through the stupid handling of the housing problem. She favors replacing them with another group of men, bureaucrats, who, presumably will act more intelligently. Thus far our own bureaucrats have failed to solve the housing problem. They have built a few houses but only with subsidies collected from the nation as a whole. Perhaps Miss Bauer's volume ten years from now on the Russian solution of the housing problem will prove that Russian bureaucrats can do what American bureaucrats admit they can't.

As for solving the housing problem by building individual houses and also by homesteading Miss Bauer simply dismisses the idea as a mere plan for creating a permanent peasentry. Indeed, it is surprising that the author considers country living as a possibility at all. Like most of our urban intellectuals she suffers from the myopia of thinking only in terms of an urban civilization. All her minimum standards for modern housing in regard to decency, health, amenity, safety, comfort and convenience can be more easily supplied by placing one home on an acre of land instead of piling dozens of them one on top of another in apartment houses. Our own Homestead Project which is located within the metropolitan zone of New York City, greatly exceeds these minimum standards with the single exception of the unreasonable requirement that work be located within thirty minutes of residence.

As for the cheap gibe about peasentry; that is the stock in trade of those who wish to escape from thinking about the problem of how people can live closer to nature and be less dependent upon modern industrialism.

"Modern Housing" is an excellent encyclopedia on the much neglected problem of housing but it is pathetically inadequate on the economic and sociological aspects of the question.

Announcements

HOMESTEAD NOTES

Published monthly by Ralph Borsodi and Associates from their School of Living at Suffern, N. Y.

Subscription, $1 per year; single copies, 10c.

Books by Ralph Borsodi: Flight from the City, $1; This Ugly Civilization, $3; National Advertising vs. Prosperity, 50c; The New Accounting, 50c.

SCHOOL OF LIVING

The School of Living is a residential school with daytime and evening sessions arranged so that students or apprentices from the neighborhood may attend and others may commute daily or for weekends. Courses are divided into two main groups:

Principles of Living: this is a series of lectures and discussions of principles of the movement toward domestic production and homesteading. Conducted by Ralph Borsodi, Sunday 4:00 to 6:00 P .M. The School Forum; every other Sunday evening distinguished guest lecturers present some definite point of view regarding current political, economic and social questions.

Practices of Living: Food Production—there are three courses in food making: the agricultural course; the processing course, and the cooking course.

Agricultural Course;—Soil preparation, homestead gardening, poultry raising and landscaping by Richard Mihalko, County Agricultural Agent, Sunday 2 to 4 P. M.

Homestead Planning;—Planning your own homestead, investment and financing, management and accounting, buying and building, production in the shop, studio, loom room, kitchen and farmstead, Ralph Borsodi and school consultants every Sunday 10:30 to 12:30.

Domestic Weaving;—Weaving of yard goods for suitings, dresses, coats, drapery, bed spreads, table and general household in linen, cotton and wool. Mr. and Mrs. Earl Gordon, Sunday at 2 P. M., by appointment other days.

Building and Furniture Making and Shop Work;—Practical training in shop work and the use of tools. A. A. Minner, by appointment.

Fees;—Registration fee $2.50, instruction periods 50 c. per hour; board and room $12.50 per week; $2.00 per day. Resident apprentices are entitled to admission to all courses which do not involve individual instruction.

The School of Living is located at the Kakiat Cottage, Spook Rock Road near Suffern, New York. Tel: Suffern 1178.

BORSODI-WINBORN DOMESTIC LOOM

Four harness, six treadle looms, including fly shuttle; designed on modern engineering principles for greater efficiency and better appearance. The looms are modern in beauty and symmetry of line.

36 inch loom	$80.00
42 inch loom	$86.00
48 inch loom	$92.00
56 inch loom	$100.00
Spool Rack, Reel, Bobbin Winder and Temple	$10.00

Prices of accessories upon application. Terms $10.00 deposit with order, balance sight draft attached to bill of lading. Arrangement for time payments can be made.

HOMESTEAD GRIST MILLS

These mills have been tried out in our own homestead for over two years in grinding wheat, corn, oats, soy beans, rice and all sorts of grains for flour, feed and for use as cereals.

Hand Mill	$2.50
Electric Motor Mill	$19.85

Terms: cash with order.

HANDWOVEN MATERIALS

The artists in charge of the Loom Room of the School of Living are glad to execute individual orders in a variety of designs and fabrics. Two of their looms are warped for 28 inch all-wool suitings — one in navy blue and one in brown, on which a great many interesting effects can be obtained with different or matching weft yarns. The third loom is warped with white linen 20 inches wide, and the fourth has a blanket warp of natural homespun wool 50 inches wide. Other widths and materials are warped from time to time, such as cottons of various weights and colors, for rugs and draperies. The yarns used are color-fast; many of them are of vegetable-dyed homespun.

If you cannot visit the School, you may order fabrics sent on approval; the weavers will send swatches or yarn samples on request. Orders can be filled in two or three weeks. A 28 inch pure wool suiting in any color you choose costs usually $2 per yard. A blanket of long stock virgin wool, 50 x 90 inches, in a variety of unusual colors, unique in design, and with hand tied fringe, can be had for $10. Rugs of new cotton yarn 45 x 80 inches, in rich colorings. cost about $5. (Other sizes may be ordered at prices to correspond.) Fringed linen towels (20 x 36 inches) in natural or white, with colored borders, are always on hand at $1 each.

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A. Rehmus, who was prin-
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can all have a good time together."

A Book on Weaving

Written for The Christian Science Monitor

The Studio Publications, Inc., usually does a distinguished job in its "How to Do It" series, and the volume "Weaving for Amateurs" by Helen Coates (Studio Publications, London and New York, $3.50) is up to its tradition. It explains in detail, abundant with diagrams and photographs, the essentials of weaving, the kinds of looms, the various kinds of weaving; and takes the reader through simple pattern reading, into the more complex patterns, dyeing, spinning, and some hint of the romance and history of the craft. It is particularly clear presentation, not a little due to the excellent diagrams and the short concise explanations. Yet, while quite within the grasp of the most inexperienced amateur, it has the professional artist's touch—most unusual in works of this nature. The author is a skilled weaver, and has spent many years teaching the subject to children. A good investment for schools, we should say; and a delightful addition to the home craftsman's personal library.

ey, Crimson End

of the Harvard line-up against the , the Crimson not only loses a good ts best punter as well.

also praised done with the Ha Lyal Clark, whom he "one of the shyest men he knew." Yesterday the Harvar who saw most of the action against the Big Green were given a day off. "The kids were up for that game, and fully deserved a rest," was his comment.

Seat of Honor

The big Crimson head coach held the seat of honor at the meeting because of Harvard's stunning victory. Another coach from across Charles River way was also given a chance to speak, and Jayvee Coach Henry Lamar told all he knew about Navy.

"They are large boys with plenty of power and speed, and they operate with the T formation, spinners, short punt, spreads, and single wing, so you can see that we haven't much to do to get ready for Saturday," he said with a smile. "Seriously, though, they are the best Navy team I have ever seen in my life, and I have been watching Navy teams ever since I was a kid."

Denny Myers of Boston College

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The loom

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Unite this with the assembly of flat metal spools with square ~~[illegible]~~ white holes, assembled in a square iron box. Or make them of cellulosid glued to a [illegible] flat wood.

Make a [illegible] cheap loom. Home made, [illegible] but can be made by anyone.

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other down & clamp

Re Hopi Indians
[illegible]
Dr Harold S.
Colton
Museum of Northern
Arizona
Flagstaff
Ariz.

Also Homer Art
Museum - "Indian
Notes"

Dr. Daniel S
Davidson
Univ. of Pa
article on "Knotters
~~[illegible]~~ Netting
and any other
other primitive
textiles or [illegible]